VOGUE

COLOR IN YOUR LIFE

. . . your clothes
. . . your house

ADVANCE RETAIL TRADE EDITION

Incorporating Vanity Fair
April 15, 1949
Price 50 Cents in U. S. and Canada
$1.00 All Other Countries

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Suit by Monte Sano *Hat by John Frederics*

© 1949, Mary Grey Hosiery Mills, Bristol, Va.

April 15th: Colour in your life

VOGUE TRADE EDITION

1 *To sell colour...*

Vogue keys this issue to colour—colour in clothes, in houses. "Not any one beaming colour currently in our affection in fashion. But colour, period". Colour, exclamation point, for the store that promotes the *idea* of colour in every merchandise division. For Vogue's story covers a cross-section of your stock, supplies promotional possibilities from fashion to men's-wear and home furnishing departments. See pages 76, 90 through 97 for colour-in-living details. For fashion, note these stories:

"COLOUR IN SUMMER FASHIONS"—pages 43 through 50. The summer spectrum—a whole new program of colour schemes-for-dressing. Brightest highlights: scarlet, turquoise, gold; fruit colours, flower colours as alternates to well-established neutrals. Note, too: "Brown is summer news"!

"BLACK IS A COLOUR"—pages 52 through 54—a new scale of blacks; pointing to black as a *colour* this year; as a deliberate and planned *choice* in the coming summer of bright and many colours. Black because it's a stand-out, not a stand-by.

"WHITE IS A COLOUR"—pages 56 through 59—"clean-city colour in clothes that will be good for resorts, will be worn in *some* city limits. We show it, again as a *colour:* as a well-thought-out background for "metropolitan black" accessories. To note: accessories of crisp black and white checks—beginning with the belt, carrying through hat, shoes.

"GREY IS A COLOUR"—pages 60 through 61—revalued grey for beach or street. Part of the grey-news is in denim, teamed with bright stripes; and collected-with-white (as in linen), grey can be one of the coolest colours to sell for summer.

Vogue suggests

... using our "this-summer spectrum" as a bright-colour fashion theme for windows, advertisements. (See the last page of this Trade Edition for "Vogue says" fashion selling quotations to use in copy.)

... planning a series of advertisements and windows on "Black is a colour", "Grey is a colour", "White is a colour". As display "gimmicks" you might use a huge black iron pot, flower filled, to point up black, a cement flower box for grey; a white wicker basket for white. For advertising copy "handles", see last page of this Trade Edition.

2 *To sell hats...*

This issue's hat news comes in two parts: part polka dots (pages 84 and 85)—lively punctuation to summer costumes; part summary of summer hats (pages 86 and 87). "The polka dot hat" reviews the "freshest hat of the season"—pretty outgrowths of the reign of polka dots in all parts of the fashion picture. "Spring variety—hats" looks at the shapes of this season's hats. To note: new avocations of the sailor—double-brimmed and ripple-brimmed; side-swept and back-swept; very small to very large. More summer shapes: the roller, calot, bonnets—in straws, in felts, to sell for summer.

Vogue suggests

... Vogue says: "This summer: the polka dot hat" as a headline for a millinery advertisement, as a theme for window displays. Show polka dot hats with ready-to-wear in windows, advertisements, as the "one spark of life" to a solid-colour costume.

3 *To sell young summer fashions...*

The light-weight, "summer-shaped" coats on pages 100 and 101 report one of the most-important ingredients of young wardrobes. Summer-shaped by cut (free-falling "dusters" or in fitted lines); by fabric (linen, linen-like rayon, pique); by the easy city-country life they lead. Your own stock will undoubtedly include similar merchandise—that you can promote as a new, cool and "under-twenty" (in age and price) way of dressing for summer.

Vogue suggests

... "Summer-shaped Coats" as a Vogue handle for advertisements and displays of the light and cool coats. Make a point of accessories' ability to make any of these coats a "city-best" or a "country-throw-around".

... Using Carnations—to tie in your window and departmental displays with Vogue's pages 100 and 101. In all displays, include a copy of the April 15th Vogue open to the young summer coat story.

And don't miss ... *"Gentlemen, we have news for you"* (pages 80 through 83): Vogue visits the men's market, finds new ideas for cool summer dressing. *"Crêpe de chine—news again"* (pages 88 and 89): outstanding revival, newly treated; a straw-in-the-wind among crisper silks. *"Shaped for the shoe"* (page 102): stockings to fit the bare-essentials of summer shoes.

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TO POINTS OUTSIDE CANADA, U.S.A. AND POSSESSIONS:
$15.00 PER YEAR

ADDRESS TRADE DEPARTMENT, GREENWICH, CONNECTICUT, FOR QUANTITY RATES

VOGUE, APRIL 15, 1949. VOL. 113, NO. 7

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Summer Fashion Complement:

Pretty, Colourful Summer Lingerie

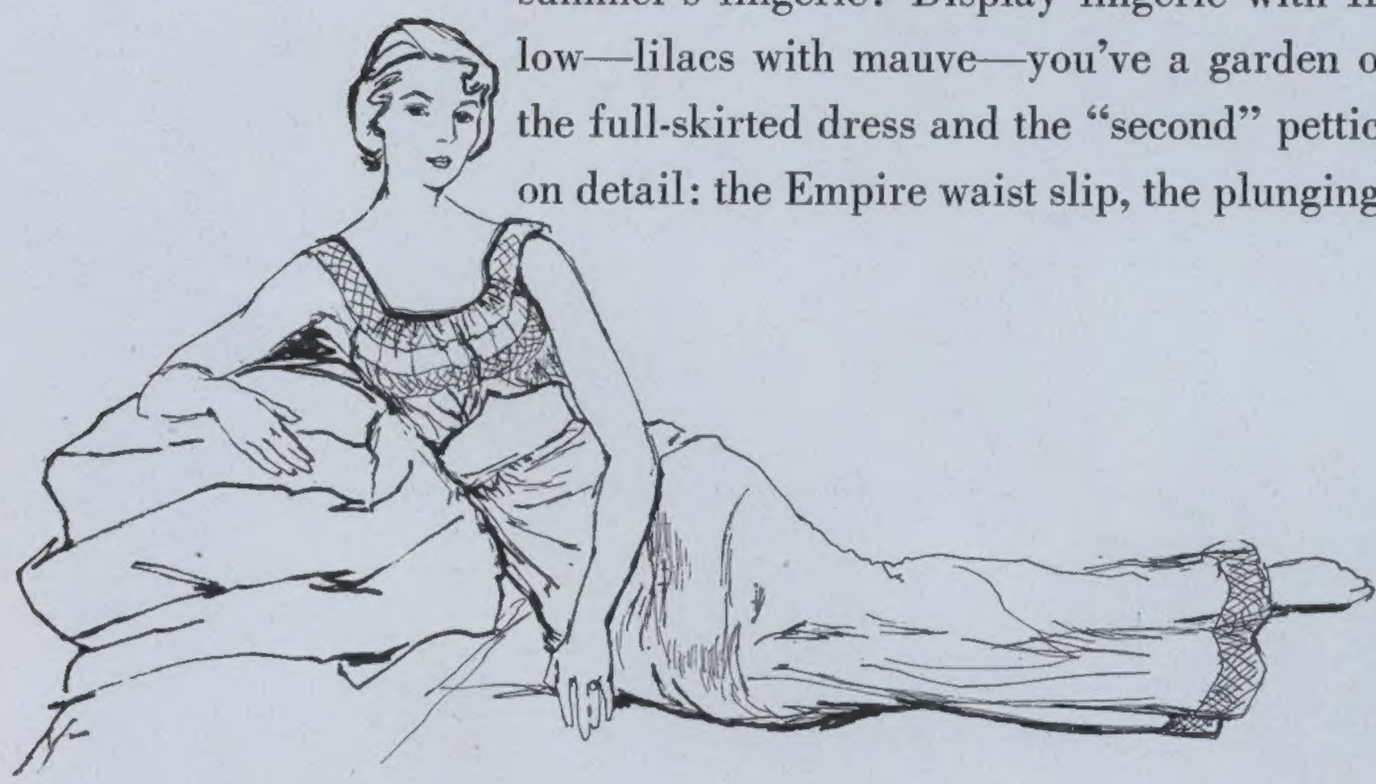
LOOK FOR IMPORTANT SUMMER LINGERIE NEWS IN:

COLOUR: eye-catching news in this-summer's lingerie. Freshest in the fashion spectrum: pale yellow, mint green, mauve, apricot (this, a "special" shade). Forerunners of news to come: pearl grey, beiges. And the perennials: white, pink, a family of blues from pale to navy. And the best things in print have light backgrounds, flower patterns.

FABRIC: cottons started selling early. The reasons are probably two: the styling is up; the prices, down. Nylon becomes better and better as a lingerie fabric, and in the new treatments and new colours, has important fashion appeal to add to its unequaled practicality. Rayons look richer, more important in this summer's new colours. Pure silk is more inviting because of favourable prices, and more and more imported laces.

DESIGN: this summer's lingerie is better styled and prettier than any we remember. And from a customer's point of view, its fashion-rightness is its primary point-of-sale. Slip necklines pay close attention to the news. The slip with the to-the-waistline slit takes an unabashed plunge. Modest accomplice to the deep-dive neckline is the moulded lace-top slip—its lace lovely and *meant* to show. Slip straps are newest at their widest. Continuing: the slip with no straps at all. Petticoats continue importantly. Cottons often have ribbon-threaded eyelet. Nylons and rayons frequently end in laces (noteworthy: the new beauty and practicality of nylon laces). There's news in the wrap-around petticoat, and the "second" petticoat (perhaps of sheerest batiste or organdie, worn over a "first" petticoat, under a full-skirted dress). Nightdresses are prettier, frothier, have fresh treatments to necklines, have, many times, lowered waistlines in back. The short nightdress stays in, and welcomes a new arrival: the short, *shaped* nightdress. Watch for a dressmaker look to negligées.

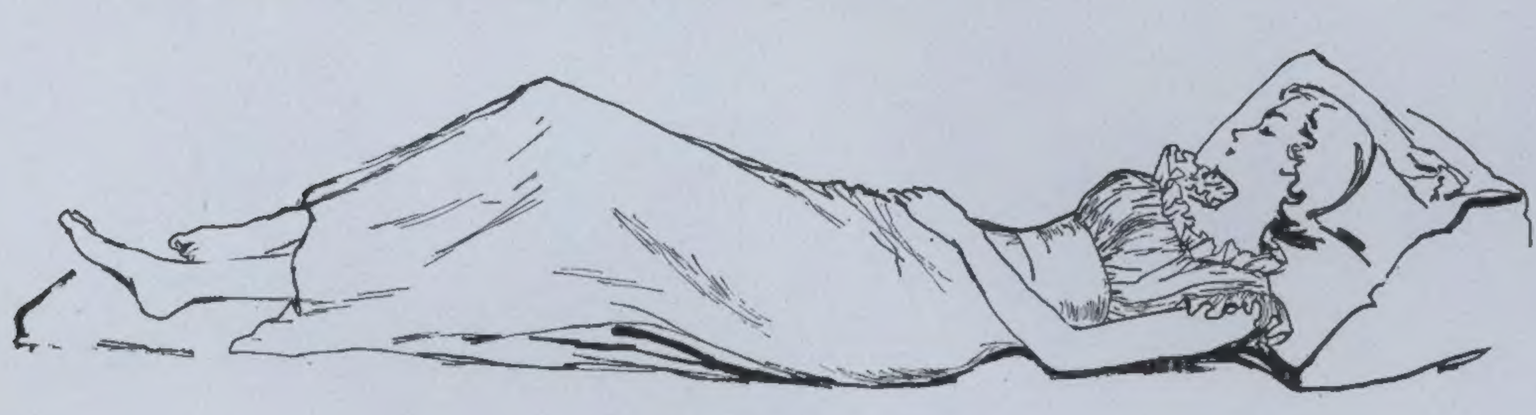
FOOTNOTES: Why not make the most of the appealing colour news in this summer's lingerie? Display lingerie with fresh flowers in twin colours: jonquils with yellow—lilacs with mauve—you've a garden of choices. Make note of the fashion liaison of the full-skirted dress and the "second" petticoat. And for a season when fashion's focus is on detail: the Empire waist slip, the plunging neckline slip.



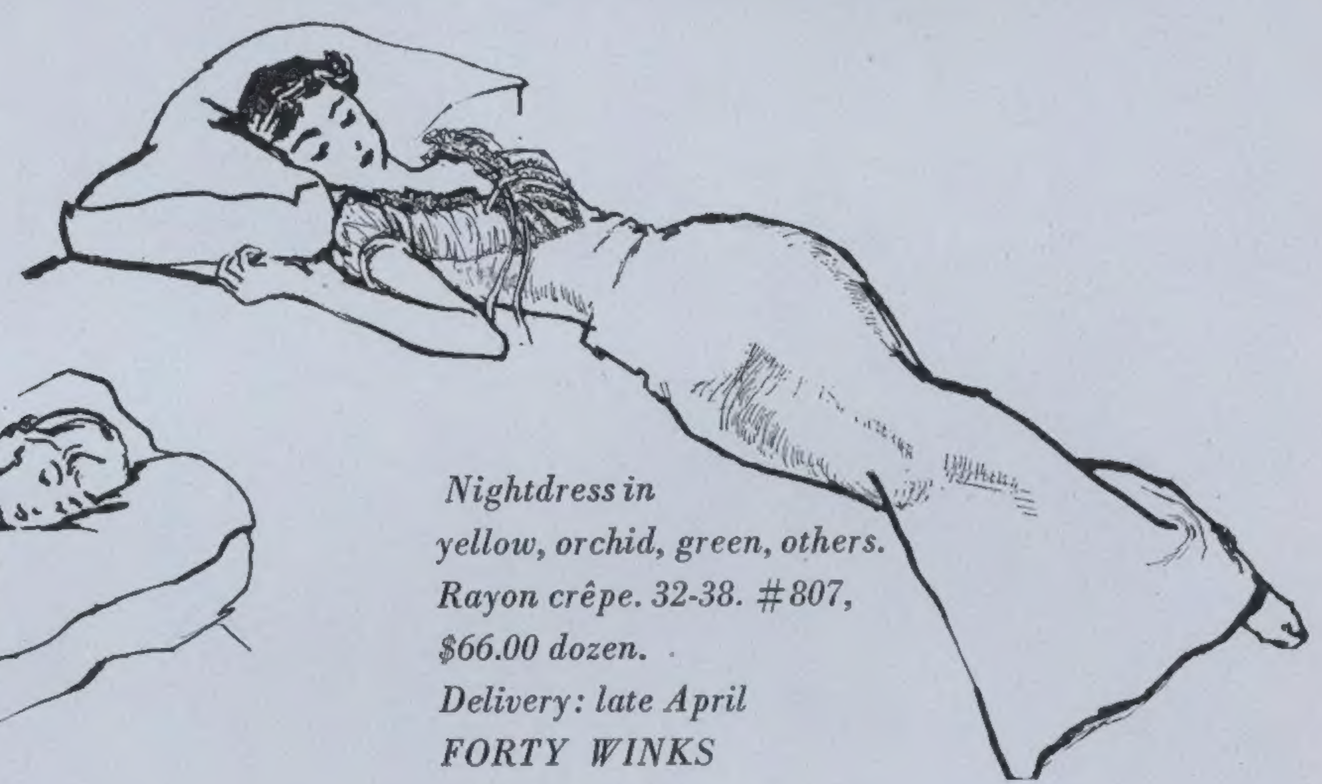
Nightdress in cloud white, mimosa, sea foam, others. Nylon "Sheerio." 32-42. #8910, $68.00 dozen. VAN RAALTE, 417 Fifth Avenue

ALL PRICES QUOTED ARE WHOLESALE

sleeping beauties

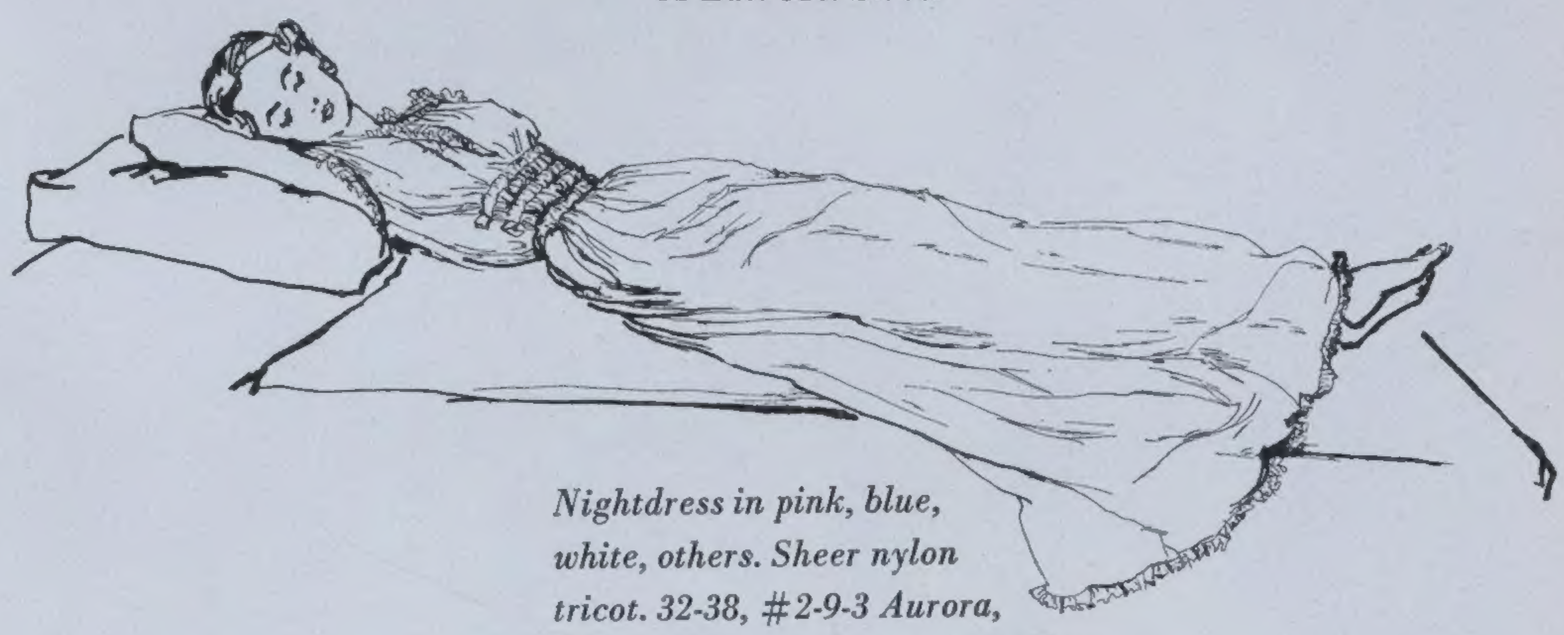


Nightdress in white, maize, nile, others. Nylon. 32-38, #551, $6.75. Delivery: April
COLLEEN LINGERIE, INC.
32 East 31st Street



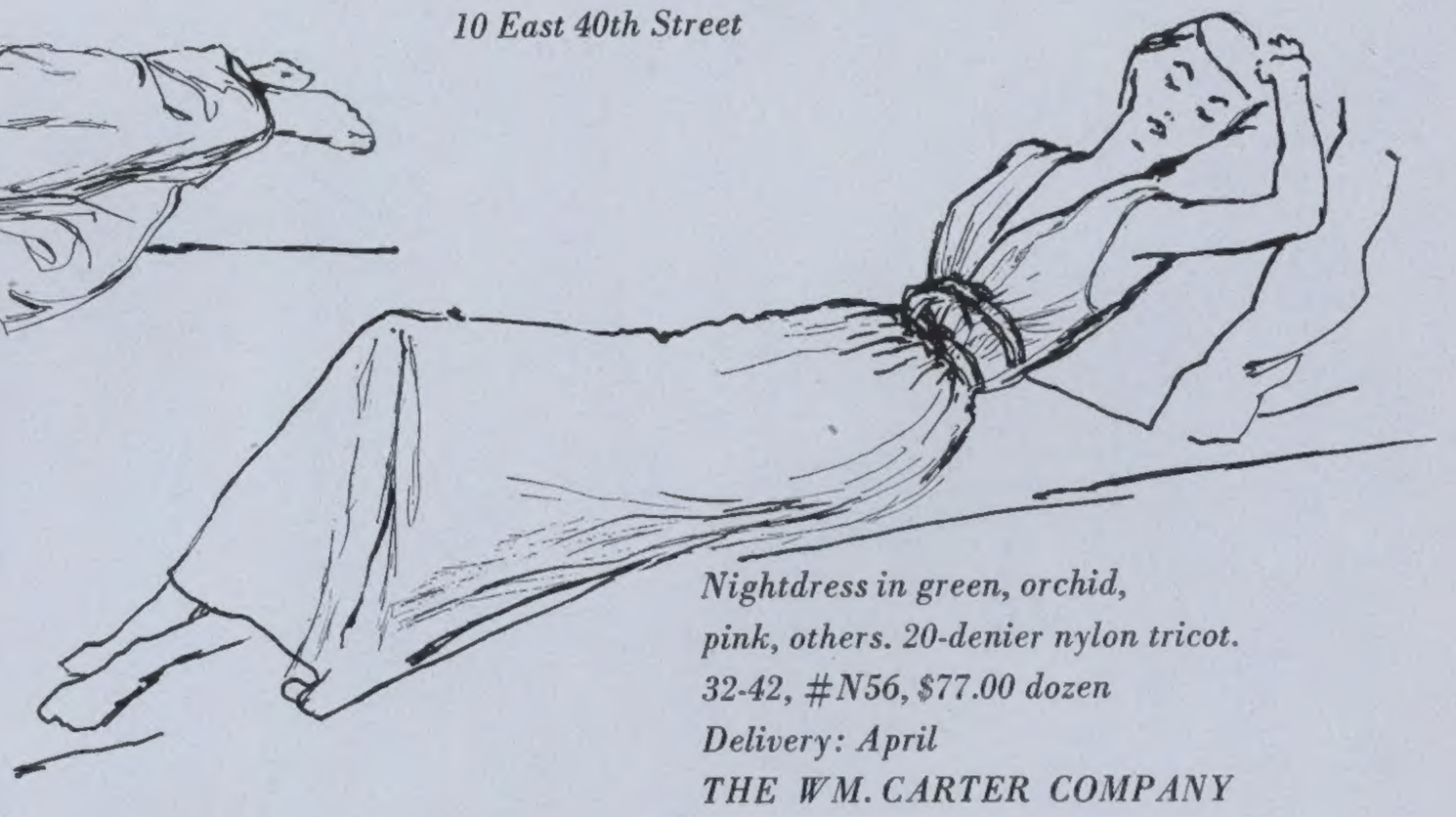
Nightdress in yellow, orchid, green, others. Rayon crêpe. 32-38. #807, $66.00 dozen. Delivery: late April
FORTY WINKS
31 East 31st Street

Nightdress in jonquil, pink, seafoam. Rayon crêpe. 32-40, #151, $72.00 dozen. Delivery: April
LAROS TEXTILES CO.
389 Fifth Avenue



Nightdress in pink, blue, white, others. Sheer nylon tricot. 32-38, #2-9-3 Aurora, $140.00 dozen. Delivery: immediate
VANITY FAIR MILLS, INC.
10 East 40th Street

Nightdress in primrose, azure blue, green iris. Nylon sheer, eyelet embroidery. 32-42, #7706, $69.00 dozen. Delivery: immediate
JULIUS KAYSER & CO.
500 Fifth Avenue



Nightdress in green, orchid, pink, others. 20-denier nylon tricot. 32-42, #N56, $77.00 dozen Delivery: April
THE WM. CARTER COMPANY
Needham Heights, Mass.

ALL PRICES QUOTED ARE WHOLESALE

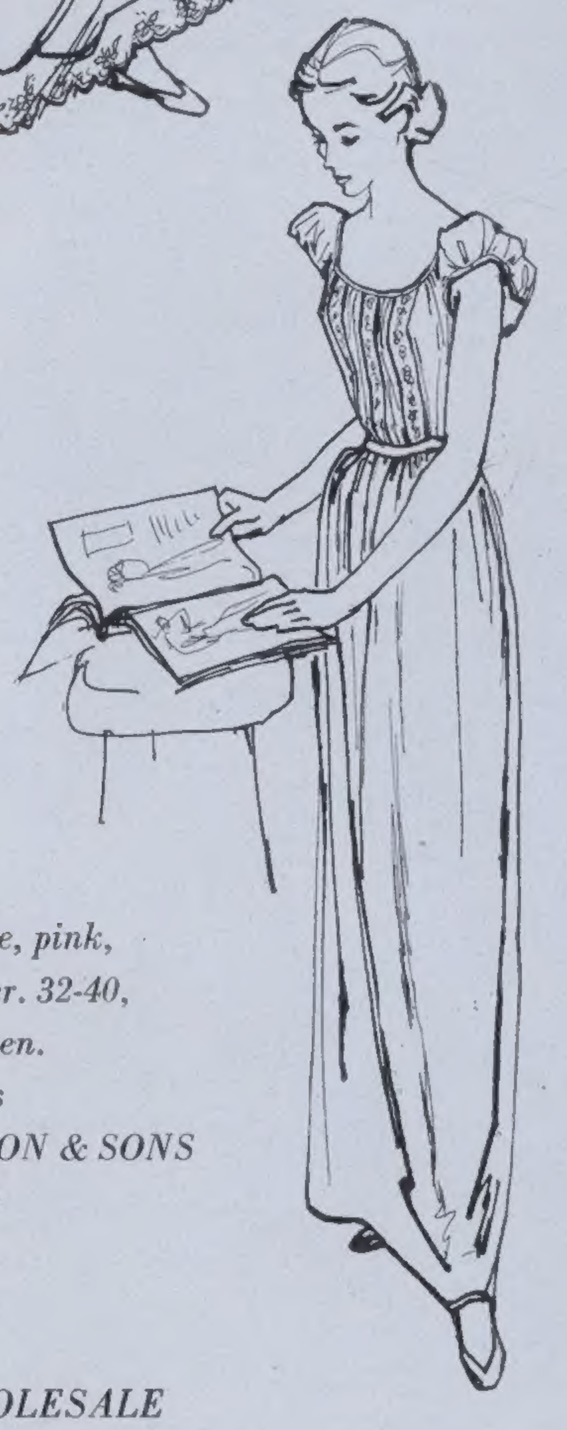
Summer nightdresses *continued*

Nightdress in gold print on white. Rayon tricot, nylon trim. 32-40, #86394, $30.00 dozen. Delivery: 2 to 3 weeks
BLUE SWAN MILLS
350 Fifth Avenue

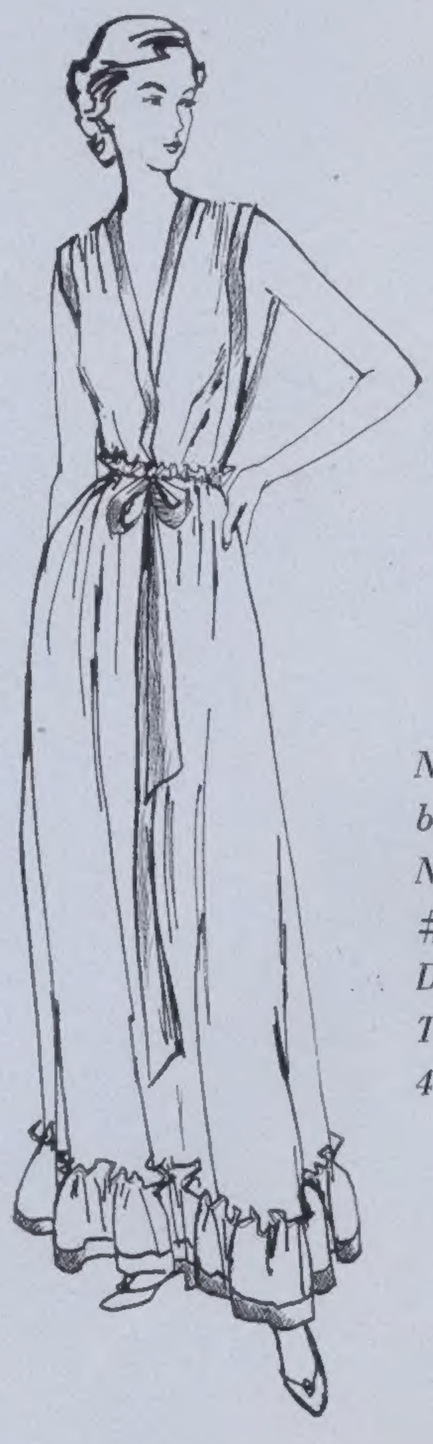
Nightdress in white. Pure silk crêpe. 32-38, #5038, $25.00. Delivery: April "Heavenly Silk Lingerie" by
FISCHER & COMPANY
105 Madison Avenue

(Below) Short nightdress and negligée in blue, shell, white. Nylon mist. 32-38, #194T (nightdress), #294T (negligée), $29.50. Delivery: April
A. N. SAAB
45 East 30th Street

Short nightdress in pink, blue, white. Nylon with nylon lace. 32-38, #32053, $84.00 dozen. Delivery: immediate
KICKERNICK, INC.
First Avenue North at 5th Street
Minneapolis 1, Minn.



Nightdress in blue, pink, white. Nylon sheer. 32-40, #335, $91.00 dozen. Delivery: 4 weeks
JOHN W. HENSON & SONS
Greenville, Texas



Nightdress in white with blush, blue, or yellow. Nylon tricot. 32-42, #9286, $102.00 dozen. Delivery: April
TEXTRON, INC.
401 Fifth Avenue

ALL PRICES QUOTED ARE WHOLESALE

Nightdress in petal and blue. Burlington rayon crêpe. 32-40, #5624, $45.00 dozen. Delivery: April-May "Artemis" by WEIL-KALTER MFG. CO. 901 Louderman Bldg. 11th at Locust St. Louis, Mo.

Nightdress in pink and blue floral print. Rayon sheer. 32-38, #3570, $5.50. Delivery: May 1st THE EASTERN ISLES, INC. 1350 Broadway

Nightdress in yellow, pink, blue. Embroidered cotton voile. 12-18, #138, $10.75. Delivery: April 15th ODETTE BARSA 16 East 34th Street

Nightdress in coral, green, maize. French-imported silk chiffon crinkle sheer. 32-38, #2115, $16.75. Delivery: May YOLANDE CORPORATION 16 East 34th Street

Nightdress in white with blue appliqué, blue with pink, grey with pink, others. Pure silk sheer. 32-36, #1397, $14.75. Delivery: May 1st "Kristina" by HELITZER BROS. & CO. 525 Seventh Avenue

Nightdress in white with maize, maize with white. Bur-Mil rayon crêpe. 32-38, #1930, $12.75. Delivery: May "Dwalyne" by DOW ALIBY, INC. 320 Fifth Avenue

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Summer scene: breakfast to bedtime

Pegnoir in white piqué.
32-38, #5045, $22.50.
Delivery: immediate
JOHN NORMAN, INC.
105 East 29th Street

Pajamas in jade, maize, white, others. Rayon brocade.
32-38, #970, $78.00 dozen.
Delivery: 2 to 3 weeks
Mary Jane by
GEORGE E. & G. J. HANSEN
152 Madison Avenue

Negligée in pink, blue, white. Rayon crêpe.
10-20, #7110, $10.75.
Delivery: April
Styled by Dorian
DORIAN MACKSOUD
1 East 33rd Street

Negligée and nightdress in pink or blue polka dot. Bemberg sheer.
10-18, #1024, $15.75 set.
Delivery: 4 weeks
TULA
105 Madison Avenue

Negligée with detachable jacket in white, blue, maize. Batiste. 32-38, #Gay Adventure, $45.00.
Delivery: May 1st
TEWI LINGERIE
9 East 48th Street

ALL PRICES QUOTED ARE WHOLESALE

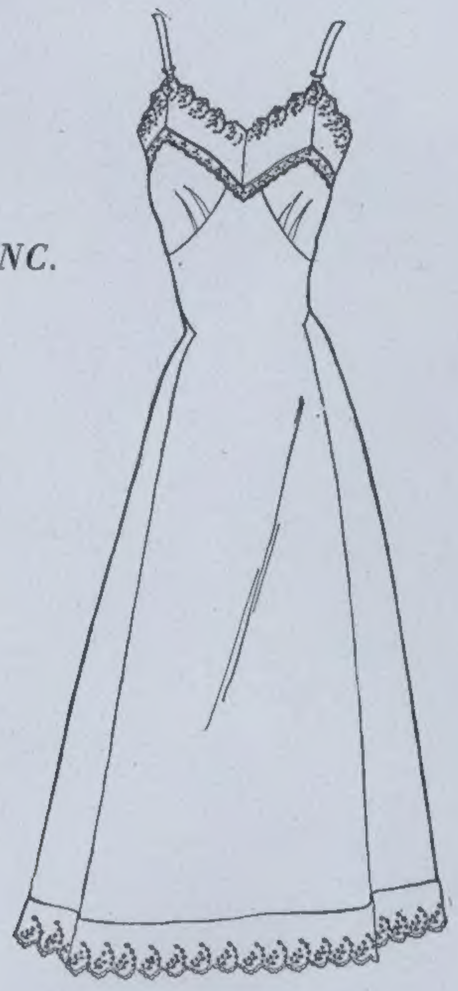
Under pretty fashions: pretty slips

Slip in white, blush.
Nylon satin with nylon embroidered trim.
32-40, #807, $60.00 dozen.
Delivery: late April
RADELLE, INC.
185 Madison Avenue

Slip in yellow, mauve, beige, others. Bur-Mil rayon crêpe. 32-40, #512, $60.00 dozen.
Delivery: April
SEAMPRUFE, INC.
412 Fifth Avenue

Slip in black, navy, pastels. Silk crêpe with black Chantilly lace.
32-40, #1998, $8.75.
Delivery: May
JULIANA LINGERIE, INC.
14 East 32nd Street

Slip in mauve, lime, white, others. Multi-filament rayon crêpe.
32-40, #594, $31.50 dozen.
Delivery: May
JOSIE LINGERIE
350 Fifth Avenue



Slip in white cotton.
32-44, #2719, $31.50 dozen.
Delivery: April
"Miss Co-Ed" by
WONDER MAID, INC.
1727 Locust Street, St. Louis, Mo.

Camisole top slip in white, lilac, maize, others.
Bur-Mil rayon crêpe.
32-38, #106, $33.00 dozen.
Delivery: 2 weeks
COUNTESS LAYNE, INC.
152 Madison Avenue

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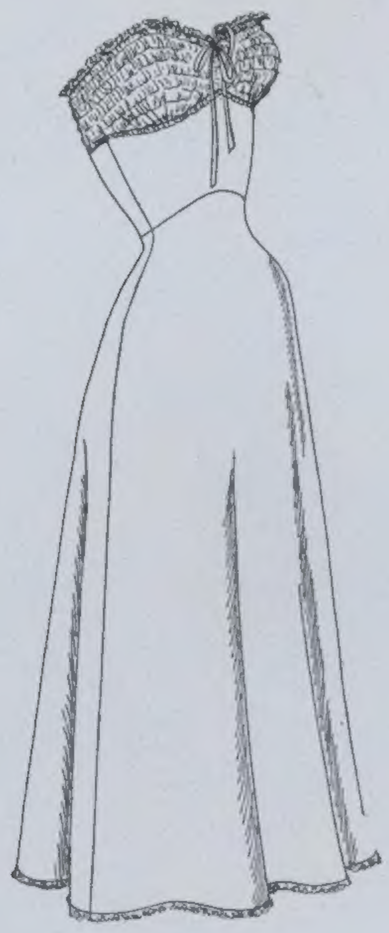
Summer slips *continued*



Slip in white, pink, blue. All nylon. 30-36, #7264, $8.75. Delivery: 4 to 6 weeks
CHEVETTE, INC.
135 Madison Avenue

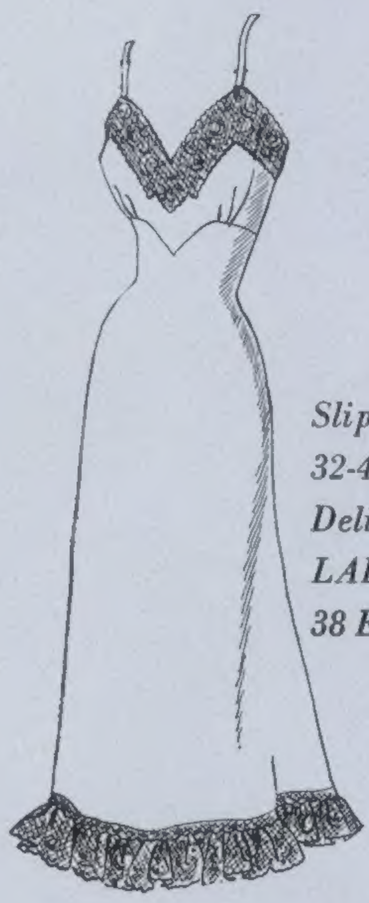
Slip in green, white, blue, others. Rayon crêpe. 32-38, #7564, $60.00 dozen. Delivery: April-May
GODFRIED UNDERWEAR CO., INC.
102 Madison Avenue

Slip in white, maize, blue, others. All nylon. 32-40, #950, $66.00 dozen. Delivery: April
MANHATTAN UNDERGARMENT CO.
36 East 31st Street

Slip in white. Cotton batiste, eyelet beading. 32-38, #507, $52.50 dozen. Delivery: May/June
RHYTHM LINGERIE, INC.
136 Madison Avenue

Slip in white, blue, pink. Rayon crêpe. 32-40, #5109, $5.00. Delivery: April-May-June "Lady Duff" by
DE GARCY, INC.
38 East 32nd Street

Slip in pink, white, blue. 40-denier nylon with embroidered organdie trim. 32-42, #333, $65.00 dozen. Delivery: 30 days
LASKIN BROS., INC.
325 North 13th Street
Philadelphia, Penn.



Slip in white. Rayon crêpe. 32-40, #560, $45.00 dozen. Delivery: 3 weeks
LADY LYNNE LINGERIE, INC.
38 East 30th Street

Slip in navy, white. Rayon crêpe. 32-40, #2089, $6.75. Delivery: April
FARIS BROS., INC.
45 East 30th Street

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PLEASE NOTE: This Trade Edition of Vogue is available only to retailers and manufacturers of women's ready-to-wear and accessories. It is not sold on newsstands. Prices quoted are wholesale and intended only for retailers.

Petticoats continue; the second petticoat arrives as an extra-sale fashion

Petticoat in white.
Sanforized cotton.
Small, medium, large.
#301, $18.00 dozen.
Delivery: 2 to 3 weeks
ROSE PETAL, INC.
261 Fifth Avenue

Petticoat in white, pink.
Rayon tricot, lace trim.
25-31, #44-251, $27.00 dozen.
Delivery: 2 weeks
MUNSINGWEAR, INC.
718 Glenwood Avenue,
Minneapolis, Minn.

Petticoat in white batiste.
Small, medium, large.
#5170, $31.50 dozen.
Delivery: immediate
VENDOME LINGERIE, INC.
417 Fifth Avenue

Petticoat in white,
maize, orchid, others.
Dotted Swiss.
24-30, #935, $3.75.
Delivery: 3 weeks
KRAINES, INC.
64 West 36th Street

Half-slip in black, white.
Rayon jersey and Val-type lace.
4-7, #E736, $29.75 dozen.
Delivery: immediate
FAIRY SILK MILLS, INC.
385 Fifth Avenue

Petticoat in pastels,
Silk crêpe or satin.
Small, medium, large.
#6908E, $12.75.
Delivery: 3 weeks
PARISIAN MAID
LINGERIE, INC.
312 Fifth Avenue

Wrap-around petticoat
in white, blue, tearose,
others. Silk crêpe.
24-32, #399, $10.75.
Delivery: 4 to 6 weeks
AIDA SPILO
38 East 57th Street

Evening petticoat in
black, white. Bur-Mil satin.
Small, medium, large.
#815, $45.00 dozen.
Delivery: immediate
Petislip by
MARY BARRON
180 Madison Avenue

Petticoat in white.
Nylon tricot. 9-15,
#8315-9, $91.00 dozen.
Delivery: April
EXTACEE, INC.
10 East 40th Street

ALL PRICES QUOTED ARE WHOLESALE

To sell Fashion, quote

VOGUE

USE THESE QUOTATIONS in your advertising and on window and/or departmental cards

YOUR RELEASE DATE: April 17th

. . . to sell colour

VOGUE SAYS: "Colour: primary for summer"
VOGUE SAYS: "Spend the summer in colours"
VOGUE SAYS: "Colour: summer-fashion theme"
VOGUE SAYS: "Separates: most colour per costume"
VOGUE SAYS: "This summer: fruit colours"
VOGUE SAYS: "This summer, wear flower colours"
VOGUE SAYS: "Cool summer shades: frappé colours"
VOGUE SAYS: "Sun-yellow: good city colour"
VOGUE SAYS: "Bottle-green: basic for town"
VOGUE SAYS: "Red can be your coolest colour this summer"
VOGUE SAYS: "Take blue to heart this summer"
VOGUE SAYS: "Turquoise has new possibilities"
VOGUE SAYS: "Black: stand-out colour"
VOGUE SAYS: "Black: exclamation point"
VOGUE SAYS: "White: clean-city colour"
VOGUE SAYS: "There's a grey for everyone"
VOGUE SAYS: "Grey has new values for summer"
VOGUE SAYS: "Grey linen: chilled with white"
VOGUE SAYS: "Try colour with a fizz of dots"
VOGUE SAYS: "Wear tones of a colour together"

. . . to sell colour in shoes and accessories

VOGUE SAYS: "Master plan: linen shoes dyed for summer"
VOGUE SAYS: "Have bright shoes this summer"
VOGUE SAYS: "Off-yellow: mobile unit this summer"
VOGUE SAYS: "Mint-green slippers: cool summer shoes"
VOGUE SAYS: "Consider straw-pale sandals"
VOGUE SAYS: "Patent belt: candy pink"
VOGUE SAYS: "Sash your waist with patent leather"

. . . to sell indoor colour

VOGUE SAYS: "Plan for colour in your house"
VOGUE SAYS: "Plan a room in multi-greens"
VOGUE SAYS: "Colour scheme: a scale of blues"
VOGUE SAYS: "A room could run from beige to browns"
VOGUE SAYS: "Colour key: a room of yellows"
VOGUE SAYS: "Plan a room around red"

. . . to sell men's clothes

VOGUE SAYS: "Men are considering lighter colours in summer suits"
VOGUE SAYS: "For the gentlemen: a wave of colour"
VOGUE SAYS: "Men's resort uniform: sun-baked red slacks"
VOGUE SAYS: "Colour for you, too, gentlemen"
VOGUE SAYS: "Men's light-weight suits: worsted patterns"

. . . to sell hats

VOGUE SAYS: "This summer: a polka dot hat"
VOGUE SAYS: "Polka dot hat: freshest hat of the season"
VOGUE SAYS: "Newest place for polka dots: in a hat"
VOGUE SAYS: "Add a polka dot hat to the simplest dress"
VOGUE SAYS: "Dotted sailor: twice-brimmed"
VOGUE SAYS: "This summer: a halo of straw"
VOGUE SAYS: "Bonnet with news: streamers"
VOGUE SAYS: "Late-day elegance: white straw cloche"
VOGUE SAYS: "Spring hat: double-brim story"
VOGUE SAYS: "Straw cloche: veiled suggestion"
VOGUE SAYS: "The lingerie hat: ruffle-brimmed"

. . . to sell summer fashions

VOGUE SAYS: "Crêpe de chine—news again"
VOGUE SAYS: "Crêpe de chine: new, disciplined lines"
VOGUE SAYS: "Crêpe de chine: disciplined, defined"
VOGUE SAYS: "Summer essential: a *real* summer coat"
VOGUE SAYS: "Linen duster: after tennis, after dark"
VOGUE SAYS: "Young coat: shaped for summer"

These "VOGUE SAYS" cards may be ordered without charge on 16" by 20" unmounted display sheets.

VOGUE SAYS: "THIS SUMMER, HAVE COLOUR IN YOUR LIFE" ☐
VOGUE SAYS: "BROWN IS SUMMER NEWS" ☐
VOGUE SAYS: "BLACK MAY BE YOUR COOLEST SUMMER COLOUR" ☐
VOGUE SAYS: "GREY: COOL, CALM CITY/COUNTRY COLOUR" ☐
VOGUE SAYS: "SUMMER ACCESSORIES: BRIGHT COLOUR NOTES" ☐
VOGUE SAYS: "PATENT LEATHER: BRIGHTEST BLACK ACCENT" ☐
VOGUE SAYS: "THE SUMMER COAT: SUDDENLY IMPORTANT" ☐
VOGUE SAYS: "SPRING VARIETY: SAILOR HATS IN NEW VERSIONS" ☐
VOGUE SAYS: "GOOD NEWS, GENTLEMEN: COOL CITY SUITS FOR THE SUMMER" ☐

Check the number of each card wanted and mail this coupon (4/15)

Name_____

Store Name_____

Address_____

Vogue Merchandising Service
420 Lexington Avenue, New York 17, New York

KAY BELL

Bergdorf Goodman Mink for spring and summer fashionables.
The Royal Pastel Mink tier-stole (left).
The Silver Blue Mink mantlet with
convertible shoulder-cuff (right).

BERGDORF GOODMAN
5th AVE. at 58th ST. • NEW YORK 19
ON THE PLAZA

Elizabeth Arden introduces
the new and *utterly* different
eye make-up pencil

Eye-Stopper

the only eye pencil
with the perpetual point

Elizabeth Arden demands absolute perfection in every phase of cultivating beauty. So . . . for the most exquisite accenting of the eye . . . she introduces EYE-STOPPER . . . the perfect make-up pencil to make eyes seem wider, brighter, lovelier, by the delicate underlining of eyebrows and eyelashes.

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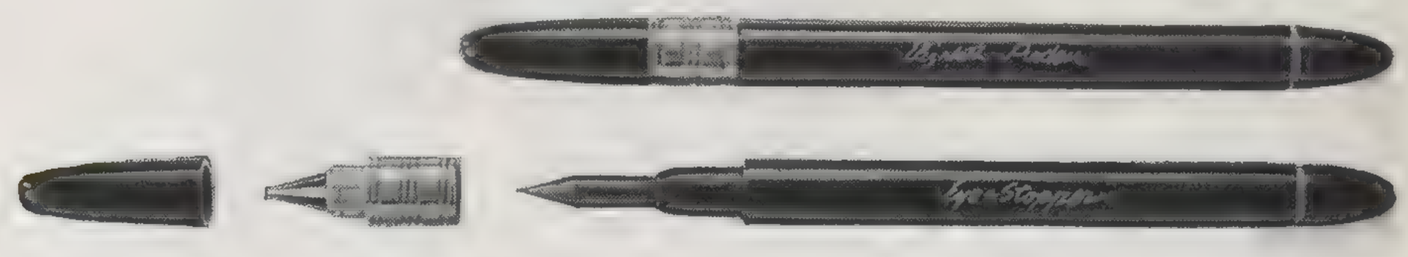

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Intricately cut and draped dress in Bates combed broadcloth, precisely, charmingly printed. The entire skirt is lined in Bates silky cotton poplin.

Griffe

Silhouette borrowed from the 19th century, in Bates lovely printed Holanda and fine black broadcloth.

Paris proclaims the importance of prints

Here, three influential Paris designers express their pleasure in print . . . in marvelously distinguished cotton prints from Bates new spring collection. Here, in fashions that bear their celebrated names, they make full, beautiful use of fabric . . . the same Bates fabrics that are available by the yard, that are supremely worth every fine stitch set into them.

Balmain

For summer evenings, Bates bold, beautiful abstract print on fine combed broadcloth framed in pink.

BATES FABRICS, INC.
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Photographed by Genevieve Naylor in the New York apartment of Mr. Gene Davis

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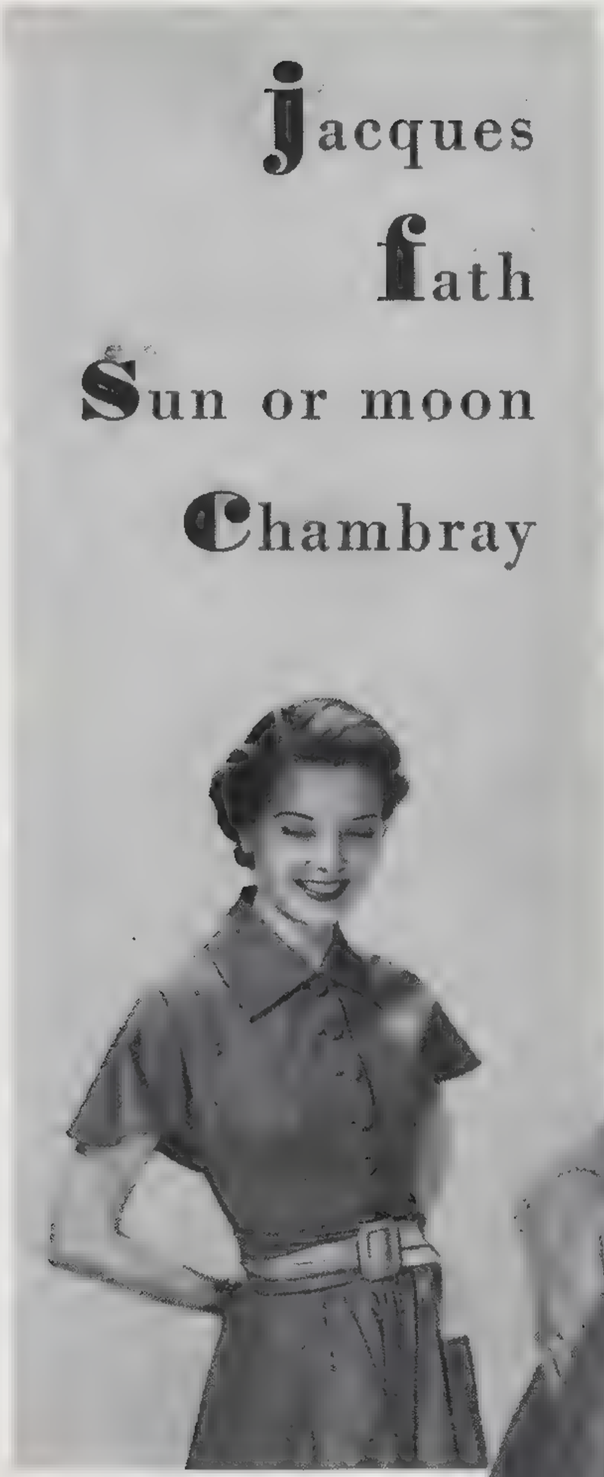
Jacques Fath Sun or moon Chambray



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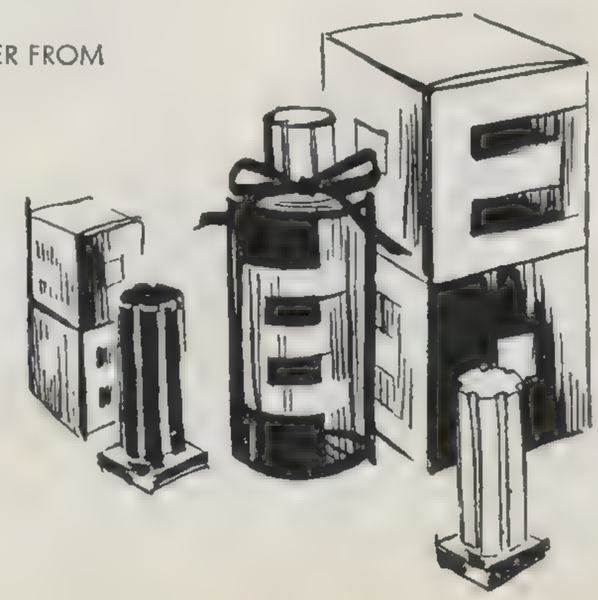

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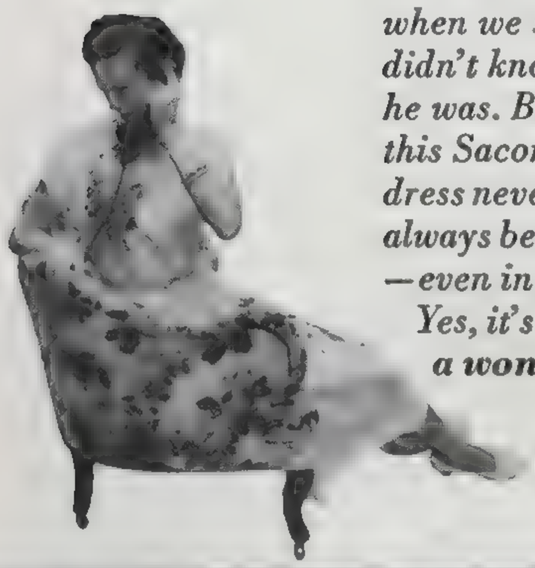

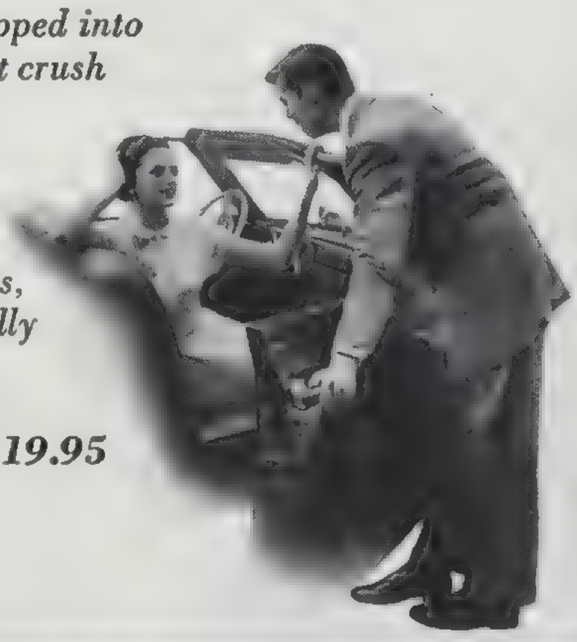

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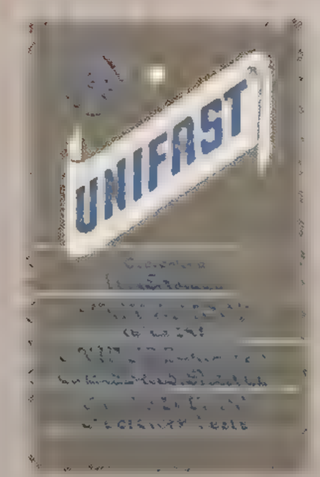

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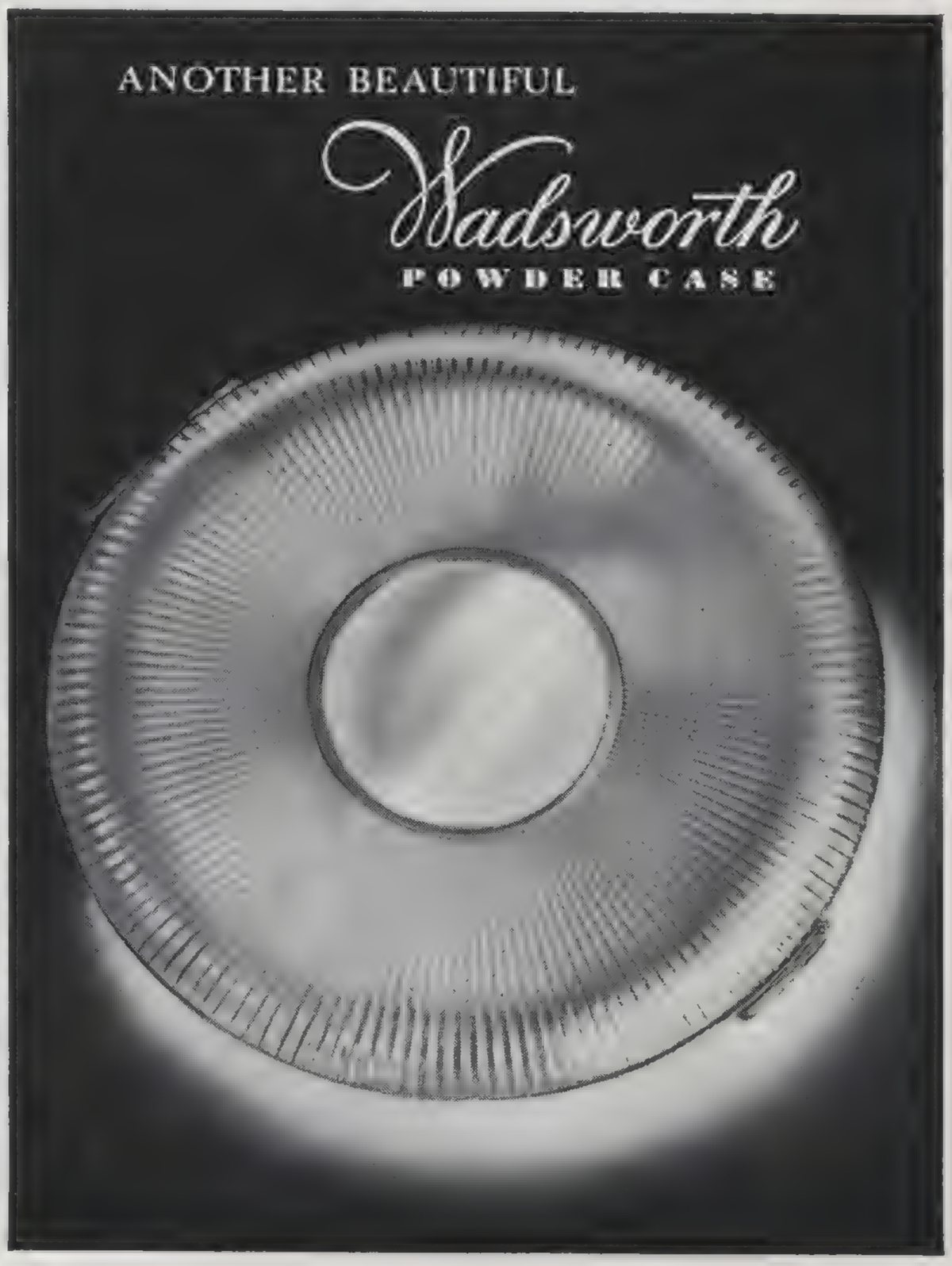

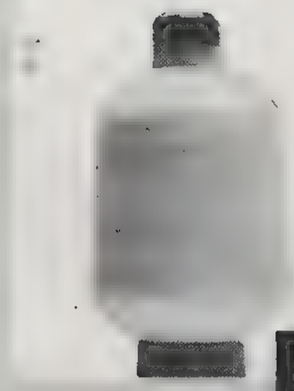

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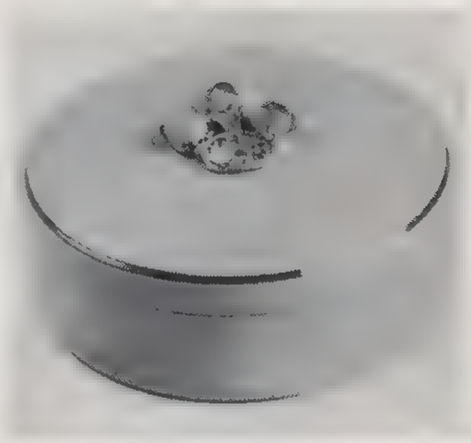

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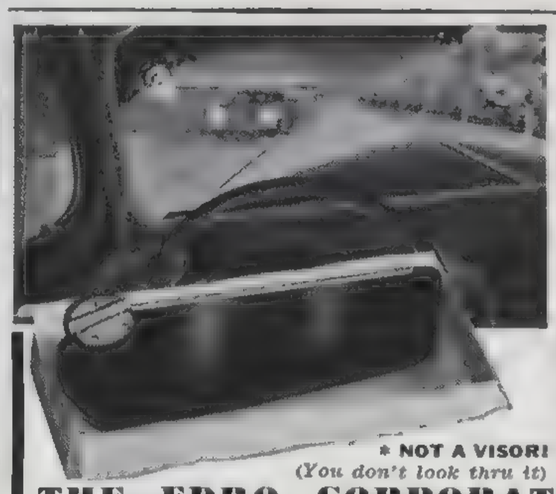

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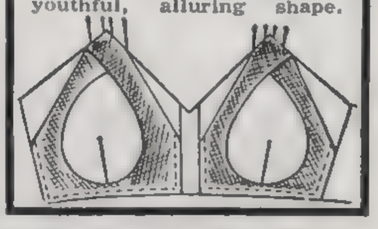

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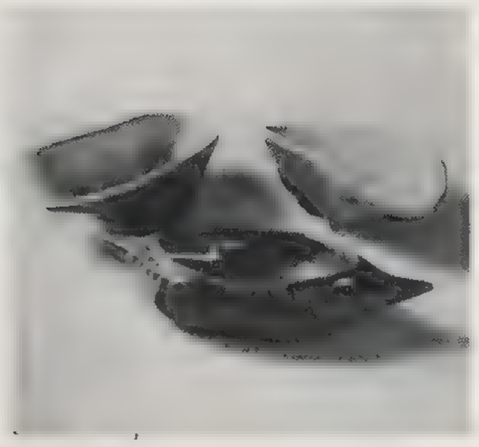

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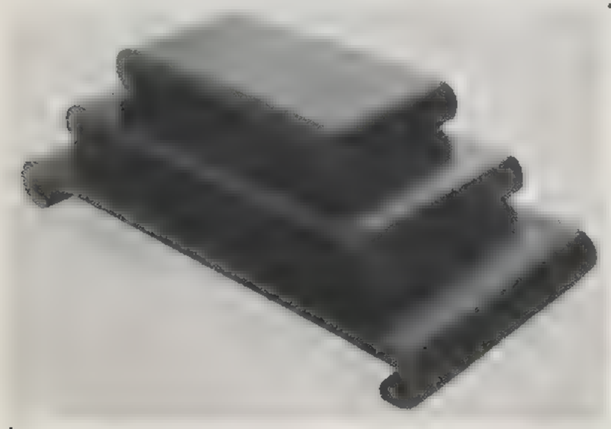

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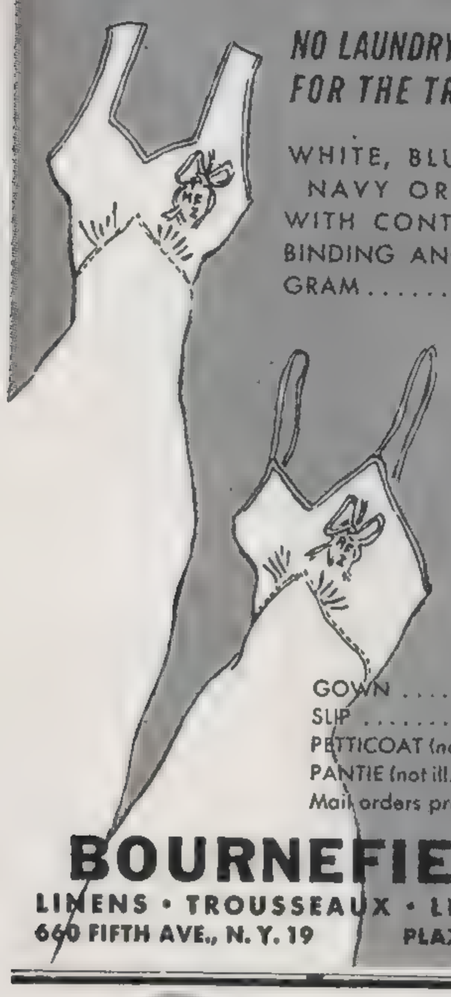

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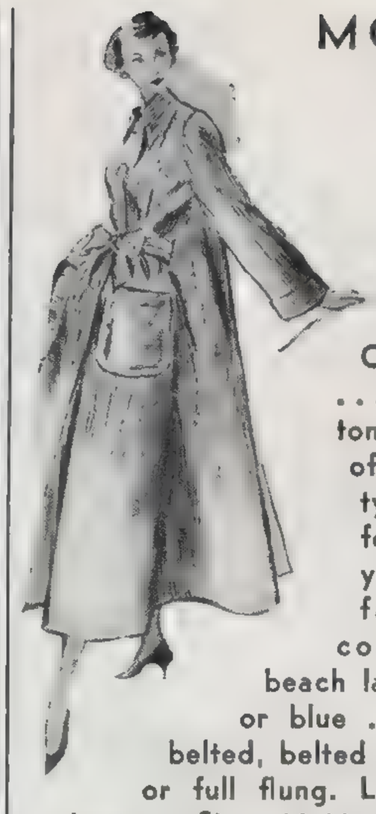

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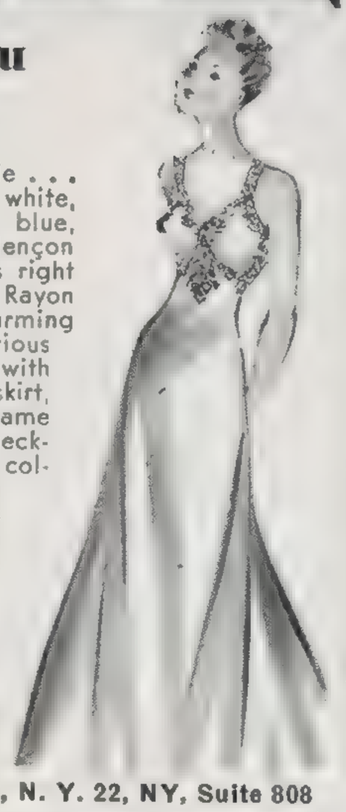

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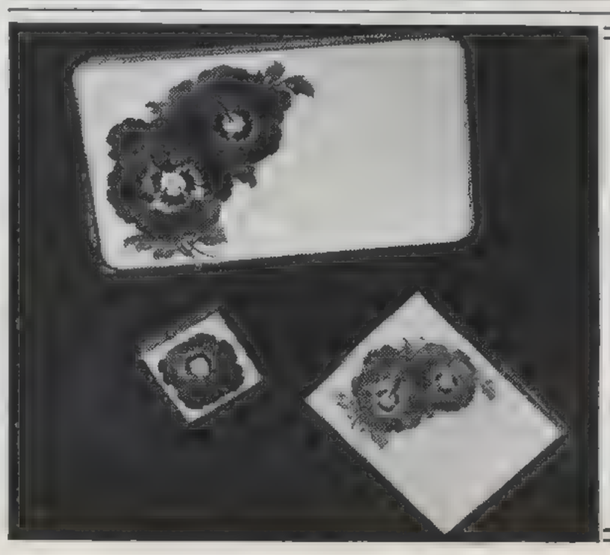

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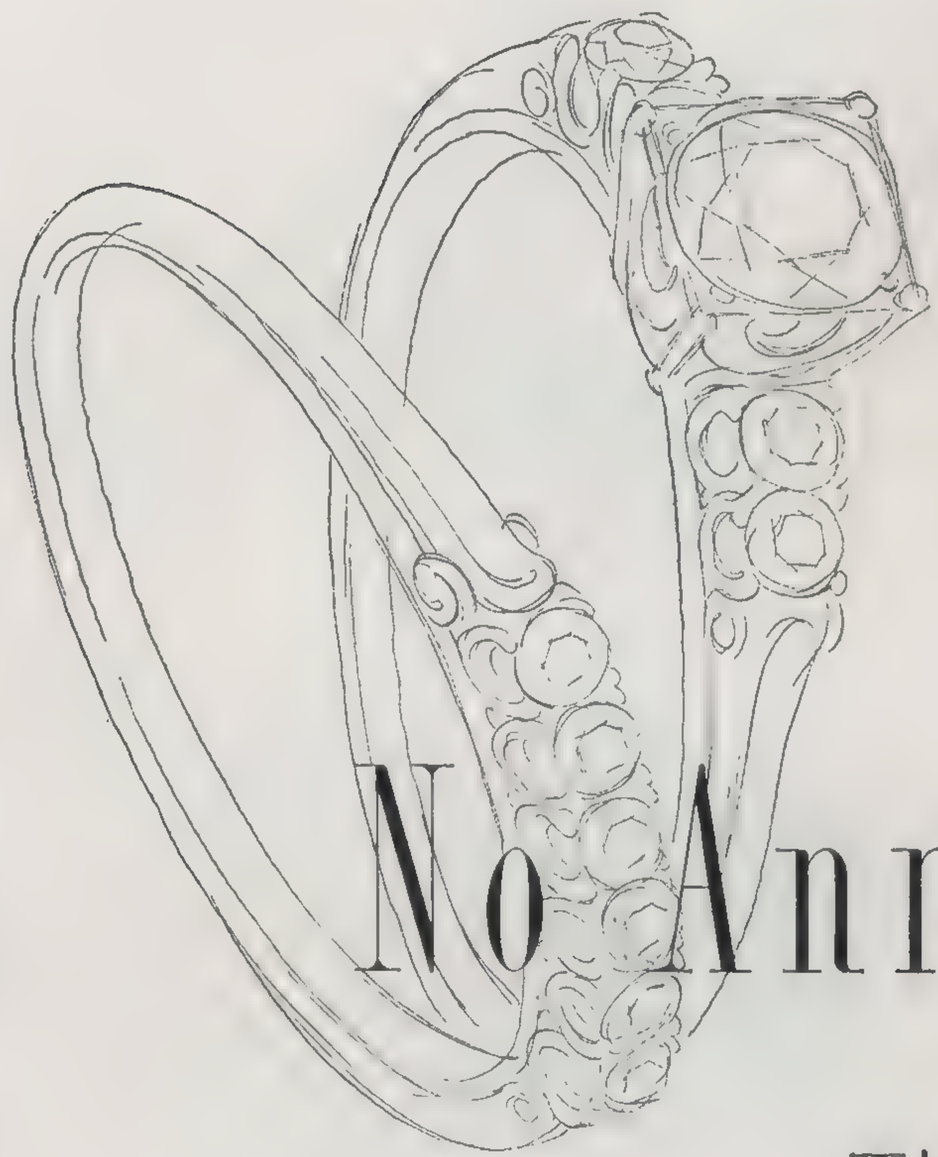

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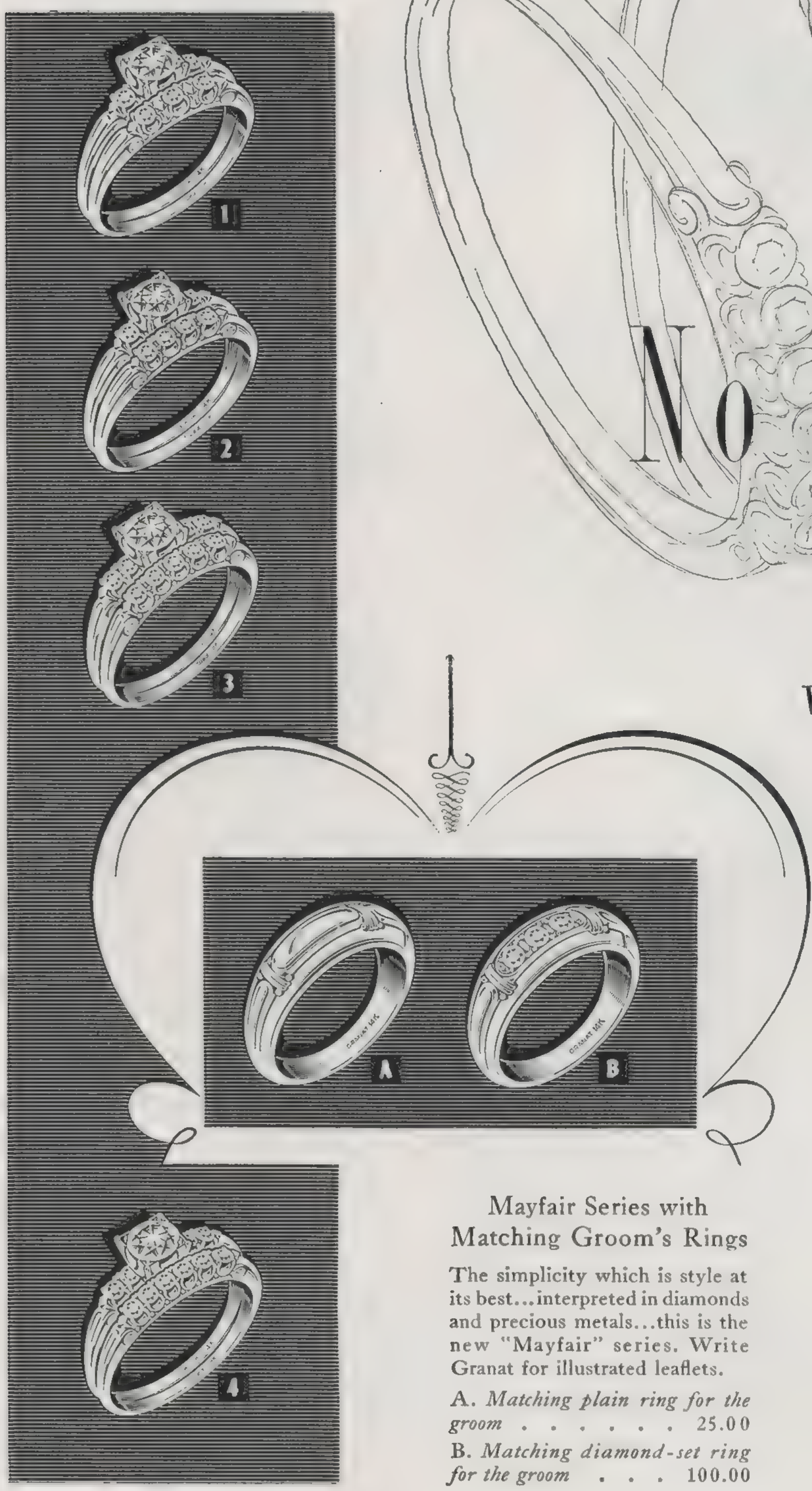

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VOGUE

incorporating Vanity Fair

APRIL 15, 1949, CONTENTS

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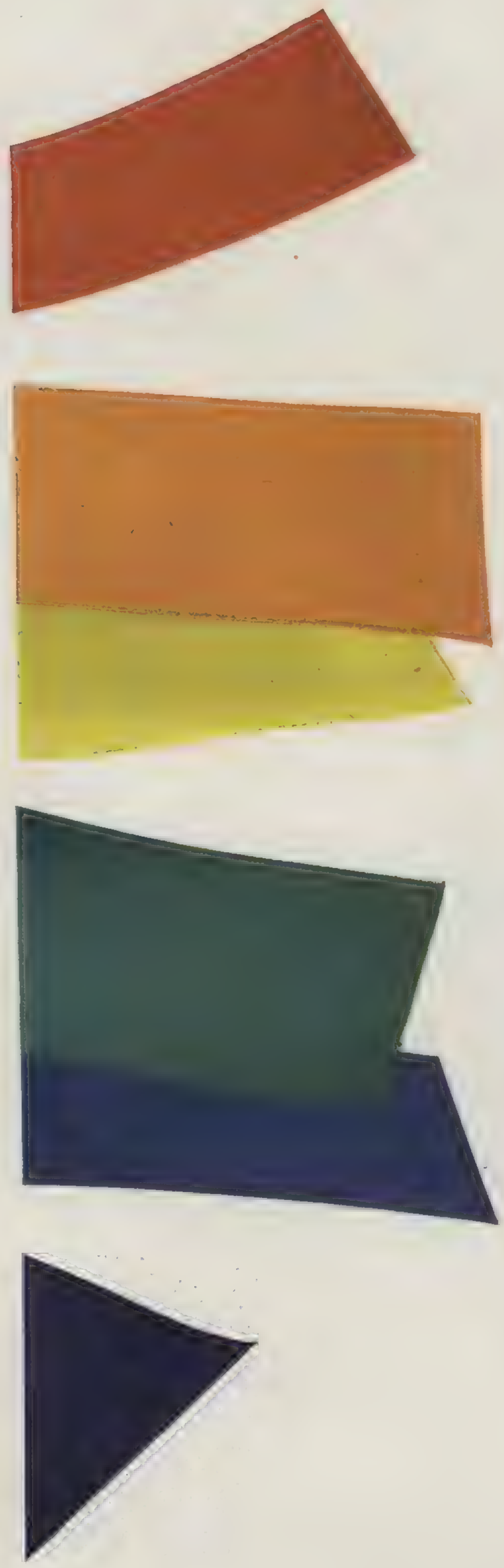
VOGUE'S EYE VIEW OF COLOUR IN YOUR LIFE



Vogue keys this issue to colour, in your clothes, in your house. Not any one beaming colour currently in our affections in fashion. But colour, period. For this is the year for all of us to look at colour with an adventurous eye; to experiment, to learn, to enjoy. This year, a pink living room or a golden yellow linen dress may start all sorts of new wave-lengths working in your psyche. And they are meant to: that is their beauty.

One knows that our earliest pleasures had a base in colour. But somehow, through the years, partly through fear and partly through ignorance, we have come away from colour, have leaned too heavily upon the safety of black in fashion; in safe, dark tones, wherever there was choice.

The thing we mean to say in this issue is—try colour. Try colour with more colour. Psychological implications aside (and even *they* might be slip-covered in a fresh new blue and white *toile*) colour promises, this year, to open up a whole new dimension in your life.

And if, after a cycle that includes a bright red dinner dress, a mauve bathing suit, a pale blue fleecy coat, you choose to "come home to black," then go into black deliberately, as a colour, not as a safety zone. Find in white its "colour"—white can be as exciting as red. Revalue grey—for grey worn knowingly has a colour value of its own. Look at yourself as a part of a new design in colour.

COLOUR: PRIMARY

Colour is the fashion theme we feel most strongly about at the moment. We plan to spend the summer in it. We fully expect to hear that our eyes have never looked bluer (see the dress on page 48), greener (try that turquoise streak, page 46), browner (that lovely, warm cinnamon shade, page 88). That our skin has never seemed more golden (this, in the sun-yellow dress, page 49), clearer (that red jacket, next page), more fresh (see colour, almost any colour in this issue). For beauty, for blandishment, for pleasure, for a change, we turn to colour. And, thus refreshed, we see black and white and grey in a wholly new light.

COLOUR WHERE THERE WAS NONE. Expect to see a bottle-green basic dress worn in town by the very woman who never wears anything but black; yellow Shantung on the girl who has always let navy blue run her life. Expect red to arrive as a city cooling system (but before you try it, you might check Faber Birren's view of red—see page 51, this issue). Expect a whole new program of rural electrification—country linens in piercing colours, and neon colours splashing at the beach. Expect to see familiar weaves winding up in unfamiliar colours—there is, now, red piqué, grey piqué, natural piqué; denim in a wonderful, banker's grey. Expect to see even the soberest of all-purpose wardrobes . . . the least flamboyant of decorating schemes . . . the most obliging of accessories . . . the most long-lived dress . . . turning up this summer in colour.

COLOUR BY HALVES. Perhaps the most colour per costume will appear in separates, in the colours you elect to put together. You might concentrate on several tones of red for a totally new effect—a red linen skirt, a pink linen blouse, a darker red carnation pinned way out on one shoulder. You could take blue to heart—a pale blue shirt, a larkspur-blue scarf, a skirt or a pair of shorts, or whatever, in strong royal blue. There are the frappé colours, fruit colours, flower colours that blend and melt. There are the good-tasting colours—tangerine, lime, banana, lemon, grape—to sash together with a glacéed black patent leather belt.

SHOES . . . PIGMENTED? If the background is a colour, or—more complicated still—several colours, what colour should the shoe be? It depends, depends. One master plan is to buy three pairs of white linen shoes and have them dyed as follows: honey- *(Continued on page 44)*

COLOUR IN YOUR HANDS

In this symbol, the summer-day gesture of hands arranging flowers—
rests the whole point of this issue.
Colour, and the delight of it in your life, is in your hands.
An impressionist study by John Rawlings.

COLOUR: PRIMARY

(continued from the preceding page) beige, dark green, and tangerine, deliberately un-matching the costumes they are worn with. You might, in fact, work out a wardrobe based on bright shoes and scarfs: wear a mauve-y scarf and blue shoes one day; dark green shoes and a lemon mousse scarf the next. You might have one pair of shoes in the bamboo range—off-yellow promises to be one of the best mobile units of the summer. You might have one pair of shoes in the brightest black—black patent leather—to wear with greys, taupes, checks, solid blacks; to wear with mute tones, and materials with body.

BRIGHT SUBSIDIARIES. All else being pale, you might wear a big, transparent, yellow silk poppy on a dark green ribbon. You might plot a ruby-coloured pin against a pink satin background. Pin African daisies or red geraniums at the drop of a neckline; pin fresh flowers beneath the brim of a shady black hat. Look for a fresh, apricot-coloured straw hat to wear with brown or black or navy blue. Open a platinum-blond silk umbrella against the sun, and let the soft light filter about your face. Consider one of the eternal verities going into a reverse: white with a touch-of-blue at the throat. Realize the new importance of the colour of a slip (it's apt to show, with your long, cleft neckline). Find that the same peach-coloured tucked chiffon slip that looked all wrong with a yellow blouse appears as a part-of-the-idea with a coral blouse. Discover that there are as many yellows as navy blues, now in everything from hats to belts to bags.

YOU TOO, GENTLEMEN. The men of the country are next: even the most Tory of tailors have begun to feel their way clear to bolts of materials brushed with colour; are touching (lightly, but touching) autumn and winter weaves a half-tone higher than any they may have considered in the past. There are pale yellow shirts, pale blue ones, pale pink ones on the scene at the moment. And emanating from Palm Beach, a wave of colour—slacks in a bright, sun-baked San Tropez red were seen about, and often; chamois-coloured walking shorts with windowpane-plaid shirts; canary linen, chocolate, oyster-white slacks . . . all of them fine, fresh sights.

CARBONATED RED . . .

Colour with a fizz of dots across an airy cloth.

The dress, of scarlet cotton voile, has its own floating stole;
is meant for the little-dinner, summer-theatre scene.
(You might wear it with black silk sandals, a black silk bag.)
By Mary Stevens in Everfast voile, Tebilized for crease-resistance; $40.
Peck & Peck; I. Magnin; Joseph Horne.

TURQUOISE...

Colour as a clear streak, touching off any number of exciting new possibilities. As: a ring of accessories in (check one) cinnamon and white; wheat and mimosa; dark green and black. Silk Shantung dress by Hannah Troy, $40. Saks Fifth; Jordan Marsh.

WHITE...

Colour where there is none: a startling line of white, in the midst of black patent leather. Beyond-town dress of bird's-eye piqué, by Kane-Weill, $40. Bonwit Teller; J. W. Robinson. White straw hat, Sally Victor.

PINK...

Colour with an almost aromatic value—red and white checks blended to a whiff of peppermint pink. (You might go on from here with dark-wine slippers.) The skirt, a lovely, swaying thing of Italian silk surah. The bodice, white linen with a flash of checks. Dinner dress by Trigère (a checked jacket comes *avec*) $195. At Bergdorf Goodman; Harzfeld's; Hutzler's.

BLUE...

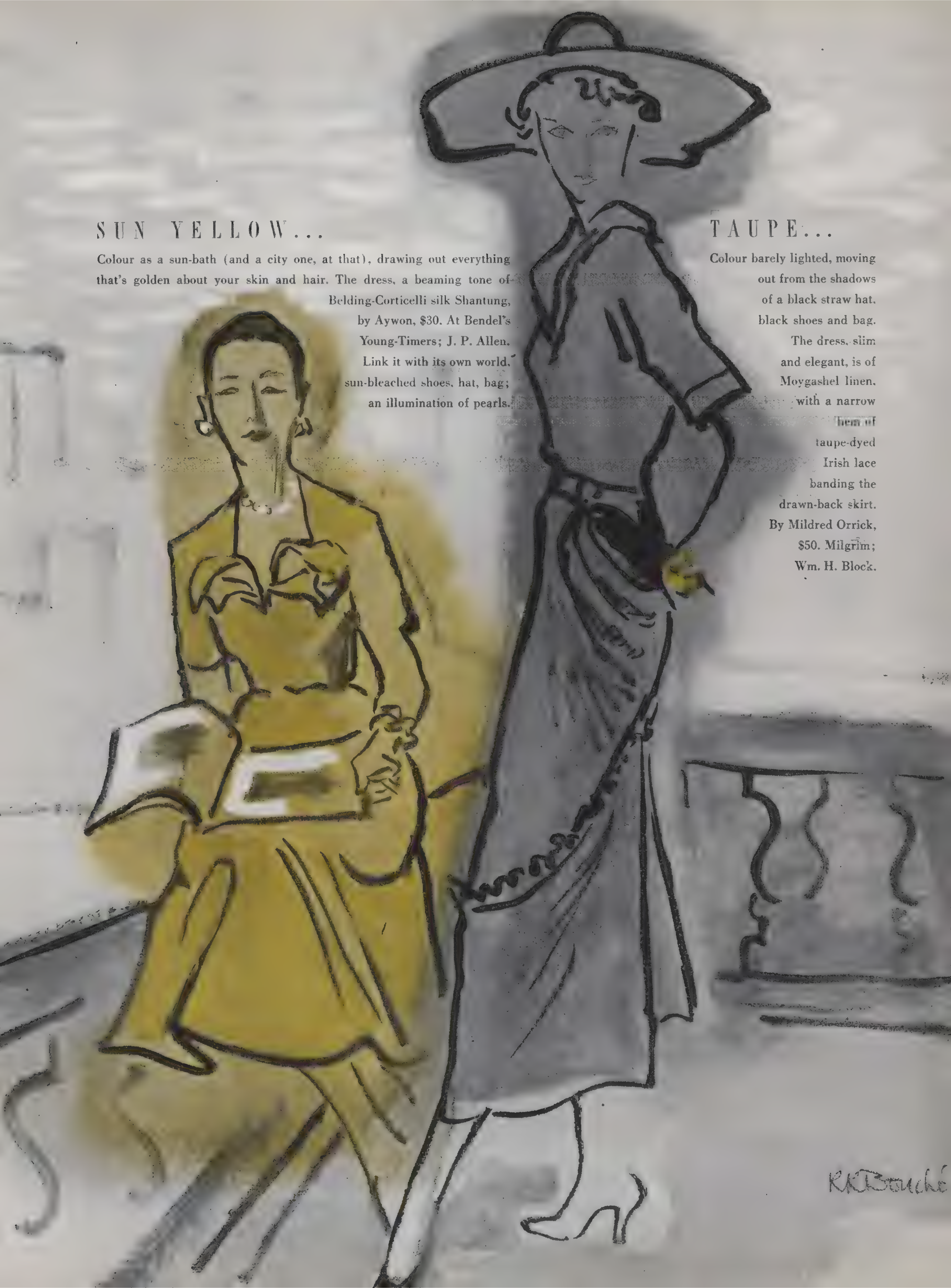
Colour as a feather, falling lightly, palely, on sun-gilded skin.
The costume, particularly-country separates
in Moygashel linen, the shirtwaist top winding
up in a flutter at the cuffs, the skirt, straight,
almost severely straight. With it,
think of this: straw-pale sandals or candy-pink ones;
perhaps a candy-pink patent leather belt.
By Charles Nudelman, $70.
Henri Bendel; Frost Bros.; Kaufmann's.

SUN YELLOW...

Colour as a sun-bath (and a city one, at that), drawing out everything that's golden about your skin and hair. The dress, a beaming tone of Belding-Corticelli silk Shantung, by Aywon, $30. At Bendel's Young-Timers; J. P. Allen. Link it with its own world, sun-bleached shoes, hat, bag; an illumination of pearls.

TAUPE...

Colour barely lighted, moving out from the shadows of a black straw hat, black shoes and bag. The dress, slim and elegant, is of Moygashel linen, with a narrow hem of taupe-dyed Irish lace banding the drawn-back skirt. By Mildred Orrick, $50. Milgrim; Wm. H. Block.



RKBouché

AT THE MERCY OF COLOUR

BY FABER BIRREN

international colour consultant and author of
a manual of standard colour practice for the U.S. Navy

We are more at the mercy of the spectrum than we are likely to suppose. It was once literary convention to write of colour either from the objective attitude of the scientist or the subjective attitude of the artist. As a matter of fact, only in the last few decades have human body and soul been considered together. With psychosomatic medicine comes the realization that pills and operations are most therapeutic when accompanied by the balm of mental cheer. (The surgeon applies scalpels to an ulcer; the psychiatrist applies erudition and wit.) What is new to modern colour is a better knowledge and understanding of the subtle relationships existing between the human body and the human psyche. It takes tremendous voluntary effort to *avoid* looking at a bright light or a vivid hue. The compelling attraction of colour may well be tied in with a primitive instinct to be curious if not wary about flashy things; at one time such things may have bitten our ancestors. The colour sense aids perception in man as well as beast. All too clearly it was evolved by nature not, primarily, to make us happy but to assure better adaptation to our environment. Light and colour have biological significance.

The human organism takes to colour instinctively, just as it might to food or warmth. Dr. Darrell B. Harmon of Texas has pointed out that most living things tend to orient themselves to light. As this stimulation of light and colour is intensified, response to it is the more pronounced.

From this, a valuable lesson is to be learned. How are we to expect a person, or a group of persons, to engage upon difficult visual or mental tasks in a brilliant environment? Some lighting experts declare that finical eye and brain tasks in industry should be performed in intensely lighted environments, although concentration is harder that way. If I ask someone to think hard about something, he usually will promptly close his eyes. The conclusion is all too obvious; if we are to perform adeptly such physical tasks as the turning of cartwheels, we should have bright light and gay hues. But if we are to be soberly involved in books or accounts, we need soft colours and soothing lights.

There is a connection between brightness, colour, and the human organism. Persons suffering from tremors and twitching have found relief through wearing green glasses. Indeed, "the influence of colour is increased in neurotics and psychotics." Kurt Goldstein, an eminent neurologist, tells of a woman with a cerebellar disease who had a tendency towards being unsteady on her legs; the symptoms were definitely aggravated when she wore a red dress, definitely lessened when she wore green or blue. Thus the equilibrium of the human organism, according to Dr. Goldstein, is far more disturbed by red than by green or blue. From him comes the following remarkable observation: "One could say *red is inciting to activity and favourable for emotionally determined actions; green creates the condition of meditation and exact fulfillment of the task.*" Which means that warm colour and bright light kindle the flame of human spirit, the flame then being better oiled and tended in a setting of cooler hues and gentler illumination.

Our bodies respond to colour almost as humbly as does an earthworm or a moth (one wriggles from light, the other flies towards it). Under the action of red light—even with the eyes blindfolded—the muscles tend to pull toward the stimulus. "Attraction to the outer world," says Dr. Goldstein. Under green light, there is withdrawal from stimulus: "retreat within oneself."

There is practical application of this principle. In the decoration of schoolrooms, for instance, some theorists have come to the paradoxical conclusion that impulsive children ought to be placed in pacific surroundings. But I believe that anyone of vivacious temperament (all children, bless them) will find heartiness quickly turned to fury by placatory colours or placatory adults. I hold that ardour is best met—and relieved—by stimulation and sensation.

Those of vivid spirit should put warm colours into their lives, not cool ones. Where the fervour matches the hue and does not conflict with it, all is generally well. Thus children in kindergarten are happier and better mannered in rooms with bright, clear colours as lively *(Continued on page 109)*

PURE RED...

Colour that can live as long as black; colour on an extended wave-length. (Your red coat follows you season into season, day into night.) Here, the butterfly jacket with all the tossed-off elegance of a cape; in Pacific worsted gabardine, about $60. Bergdorf Goodman; I. Magnin; Frost Bros. Dior's winged bicorne, in straw; made to order, Bergdorf Goodman.

BLACK IS A COLOUR

When you choose black—in this year of colour—it will not be for tepid reasons of safety or habit, but as a stand-out, an exclamation point, and as the "strongest" colour you'll own. *Below:* A summer wear-with-all, boxy wool twill jacket, brass-buttoned (to go over any slim dress). By Lassie Maid, $30; Altman; Jordan Marsh. *Opposite:* A black tulip of a dress of bird's-eye piqué, patent leather belt, by Mildred Orrick, $40; wide straw sailor, by Harryson, both, Bonwit Teller. Dress also, Himelhoch's; Garfinckel's.

BRONSON

continued

BLACK IS A COLOUR

Above: An answer to "how cool can you look?" An ink-black sliver of a dress, the accordion-pleated skirt flipping out like a fan. By Joseph Halpert, of sheer rayon crêpe; $70. Big back-tipped sailor, by Brandt, $13; both, Tailored Woman. The dress; Gimbels, Phila.; A. Harris. Cultured pearl earrings and bracelet; Seaman Schepps. *Right:* Coat-dress (or late-day coat), its close top crisping into a stand-away skirt; an out-standing collar. By Lo Balbo, of rayon taffeta; about $90. At Bergdorf Goodman; I. Magnin.

Vogue Designs
for Dressmaking

Above: A black streak of a dress—to streak into, too, because it buttons all the way down the front. Cool kimono sleeves; a neckline closing at your best depth. No. 6792. Try it in silk Shantung. Wear it with a big, shady black hat, oversized pearls, brief gloves. *Right:* Narrowly cut black Shantung, the lap-over neckline easily persuaded into a breath-taking V, or a high one held with a choker of pearls. No. 6770. Wear it with a big black hat, your pearls looped a different way every day. (For other views and sizes, page 114.)

BRONSON

WHITE IS A COLOUR

BALKIN

Here, white as a clean-city colour; as a colour for resorts which call for well-thought-out ways of dressing.

Above: Clear-cut wrap-around dress, with metropolitan black notes in a belt, bag, hat-facing of velvet; and shoes of patent leather. Dress by B. H. Wragge in rayon sharkskin, $40; straw hat, Irene of New York; both at Bonwit Teller. Shoes, about $20; at I. Miller.

Left: Piqué separates. Added black: patent leather belt, plastic patent bag. Shirt, $7; skirt, $13; both by Ciro in Fuller bird's-eye piqué; Saks Fifth. Goldsmith bag, $5*; John Wanamaker's. Linen opera pumps, by Toni Drake, $10.95; Bloomingdale's.

Opposite page: White which becomes even neater, newer, with the addition of black-and-white checks. The dress by Charles Nudelman in Celanese rayon sharkskin, with a checked rayon surah belt, $50; Henri Bendel; Montaldo's; L. S. Ayres. Checked Mackey sandals, $17; J. & J. Slater. *Plus Tax.

WHITE IS A COLOUR

continued

Left: Coat-dress buttoned down to the hem from a wide, open collar. By Joset Walker in Moygashel linen with brown leather belt, $55; Lord & Taylor; Carson Pirie Scott. Hand-sewn white Moygashel linen gloves, $11; Lord & Taylor. The opera pumps, of white linen, $20; at J. & J. Slater. *Opposite page:* Shown full-length: all-day dress of Irish linen, about $55. Linen hat; Mr. John. Next: two new ways to look at Sunday luncheon; two dresses in a new white: Jacquard silk dobby. The soft one with the low collar, and the strict, narrow one with the slit neckline, each about $65. All three dresses by Larry Aldrich; Lord & Taylor; The Broadway.

BALKIN

MILTON GREENE

BROWN IS SUMMER NEWS

And mark our words, it will be autumn news, too. Here, two forerunners (fashions in themselves) of the coming brown trend. Brown velvet, for instance, in a new collaboration with beige linen; or dark brown organdie, in a new evening shape and shade. *Above:* Brief-coat of Martin rayon velvet, for summer costumes. By B. H. Wragge, $45. Bonwit Teller; Hudson's; Neiman-Marcus. *Opposite:* Additional news: evening redingote, of brown Swiss organdie, cut importantly as satin, belted with bronze kid, spilling back over puffed clouds of white organdie. By Ceil Chapman, about $145. Bonwit Teller; The Dayton Co.; Garfinckel's; I. Magnin.

GREY IS A COLOUR

In fact, it is *colours.* Gun metal, moth-wing, banker's grey, pale pearl. One for everyone. And, remember, no colour seems so aloof to hot weather as grey, cool, calm, and collected-with-white *Left:* Summer costume of grey chambray: tailored suit, low-necked, buttoned in two directions at once, $45; and flyweight, unlined topcoat, $55, both of which are water-repellent. By Adler & Adler, of Raycrest chambray. Saks Fifth; Hutzler's; Harzfeld's. *Above:* Irish linen, coolly grey, chilled with white collar and cuffs. Mary Stevens design; $50, from Lord & Taylor.

GREY DENIM IS NEWS

Fresh on the scene, denim in banker's grey: to wear in town with patent leather accessories; in the country, cheerfully combined with red and white seersucker. *Left:* To a strapless seersucker sun suit, add a grey denim halter dress, $35. *Centre:* Skin-tight striped sun suit, under denim shorts and halter, about $30. *Right:* Denim skirt (the front pleat as sharp as a trouser crease), the halter top and sleeveless jacket, white piqué. $40. All the costumes on this page, designed by Brigance, of Cone Export special lightweight grey denim. All, Lord & Taylor; A. Harris; The White House.

MUSICAL PORTRAITS 7 people sketched in music by notable composers, with fragments of those musical sketches, a serious diversion practiced by composers from Couperin to Kern.

RICHARD STRAUSS AND HIS FAMILY, ALL PORTRAYED IN STRAUSS'S "SYMPHONIA DOMESTICA"

Richard Strauss with his wife, Pauline de Ahna Strauss, and their son, Franz, photographed a few years after he composed his elaborate musical family portrait. He wrote it in 1903; dedicated it "to my dear Wife and our Boy"; conducted its world premiere at Carnegie Hall. He used a huge orchestra to describe simple daily domesticities. You hear baby bathed, an alarm clock ring; relatives chatter; a family argument in which Papa has the last word; an idyllic love scene. *Copyrighted by Ed. Bote and G. Bock, Berlin, 1904.*

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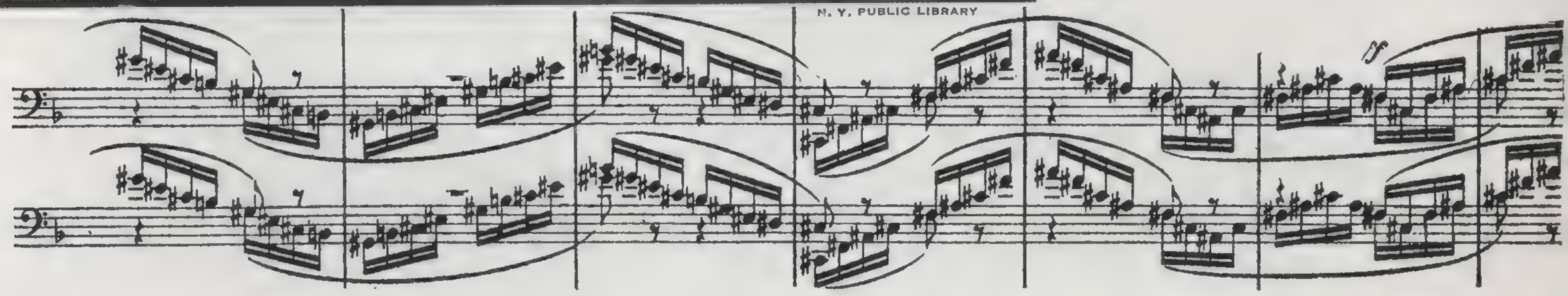
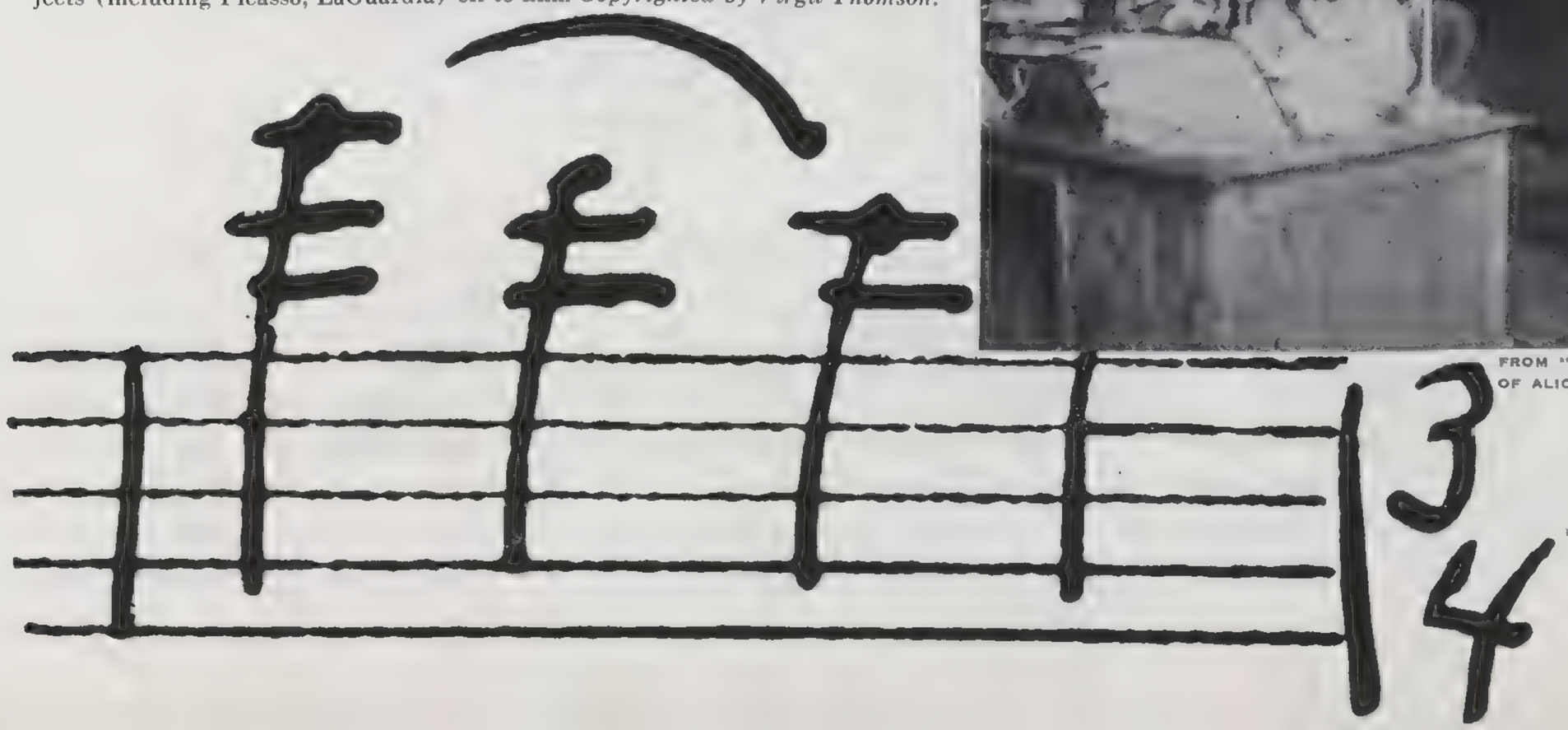
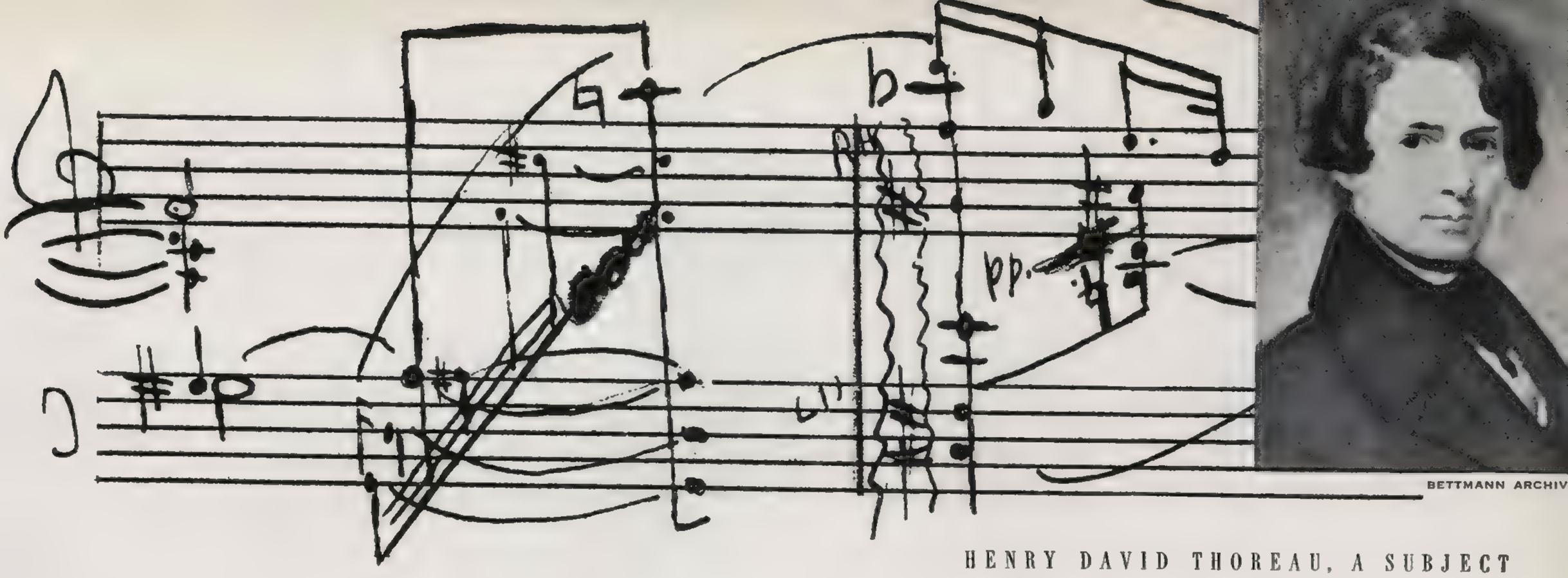


GERTRUDE STEIN, SUBJECT OF ONE OF VIRGIL THOMSON'S 100 MUSICAL PORTRAITS

Gertrude Stein as a Johns Hopkins medical student, one of the photographs which inspired Virgil Thomson's portrait. He said, "In 1928 I started portraits. Gertrude was one of the first. She showed me a batch of photographs. Then I composed her portrait from memory, a simple violin solo repeating itself all the time but in slightly different form each time—just like her conversation. When she heard it, she said, 'Yes. You've got my redundancy.' She loved it!" Thomson has had his subjects (including Picasso, LaGuardia) sit to him. *Copyrighted by Virgil Thomson.*

FROM "THE AUTOBIOGRAPHY OF ALICE B. TOKLAS"





BETTMANN ARCHIVE

HENRY DAVID THOREAU, A SUBJECT IN A CHARLES IVES SONATA

Henry David Thoreau is the fourth portrait in Ives's *Second Pianoforte Sonata, "Concord, Mass. 1840-1860."* (His gallery also included: Emerson, the Alcotts, Hawthorne.) This titanic four-movement piano sonata has been called "the finest piece of music ever written by an American." In it Ives tries to transfix his subjects' essential spirit, their preoccupation with transcendentalism, does it by inventing a revolutionary musical vocabulary, flecks it with memories of New England hymns and band tunes, of country dances, of misty days, of Indian summer at Thoreau's Walden. *Copyrighted by Arrow Music Press, Courtesy American Music Center.*

N. Y. PUBLIC LIBRARY

SIR EDWARD ELGAR WROTE A SELF-PORTRAIT IN HIS "ENIGMA VARIATIONS"

Sir Edward Elgar is Variation 14 in his *Enigma Variations.* A hard-working, serious musician, he wrote unexpectedly enchanting boyish letters. His self-portrait shows him pompous, although he marked it Allegro; has a soft echo of Variation 1, his beloved wife's portrait. Elgar wrote, "It is true that I have sketched, for their amusement and mine, the idiosyncrasies of fourteen of my friends, not necessarily musicians, but this is a personal matter." (London will have an Elgar festival in June.) *Copyrighted by Novello & Co., 1899.*

BETTMANN ARCHIVE

NATHANIEL HAWTHORNE, ANOTHER CHARLES IVES SUBJECT

Hawthorne is Ives's second Concord portrait. Of it, Ives wrote: "A Scherzo supposed to reflect a lighter quality which is often found in the fantastic side of Hawthorne . . . an 'extended fragment' trying to suggest some of his wilder, fantastical adventures into the half-childlike, half-fairylike phantasmal realms. . . . There is a sensitiveness to supernatural sound waves." To portray this "sensitiveness" Ives suggests holding groups of notes down with a wooden block or a ruler while others are played. The result is delicately weird, incredibly Hawthorne. *Copyrighted by Arrow Music Press, Courtesy American Music Center.*

SPERANZA, THAT REMARKABLE WOMAN

Oscar Wilde's mother, who was "quite a genius and thoroughly aware of it"

BY OLIVER ST. JOHN GOGARTY

In the early part of the eighteenth century, a member of the Algiati family of Florence came to Ireland and settled in Wexford, a maritime county to the southeast. His son, whose name was spelt "Elgee"—perhaps phonetically from the local pronunciation—became Archdeacon Elgee, rector of Wexford, a post he held during the rebellion of 1798. His son, who died in India in 1824, was the father of Jane Francisca Elgee, the famous "Speranza" who married Dr. William Wilde in 1851 and became the mother of Oscar Wilde.

In her youth Miss Elgee was remarkable. She was extremely tall with a slender, stately figure and the carriage of a queen. Her nature was passionate, with an intellectual fervour and sympathy which forced her to go against all the conventions of the highly conservative family and the social set into which she was born. When she was little more than a girl, she sided with the voiceless downtrodden paupers who formed the bulk of her fellow countrymen; and with the "rebels," Gavan Duffy and John Mitchell (both subsequently transported), who took the part of the oppressed. During the arrest of its editor, she contributed a leading article entitled "Jacta est alea" to *The Nation,* a radically nationalistic newspaper. This, and another article, "The Hour of Destiny," laid the editor open to a charge of high treason because both articles were uncompromising incitements to rebellion. For this he was arraigned. While the attorney general was addressing the jury and pressing for a conviction, a voice called out from the body of the court, the voice of Speranza, "I wrote the offending article. I am the culprit!" The voice was not ineffectual: the jury disagreed.

Inspired by the spirit of the nation and aided by a sensitiveness which could feel, as it were, prophetically, Speranza's poetry is of no mean quality though it is the fashion now for anthology compilers to ignore it. It is marked by the convention of the time just as certain critics nowadays are marked by the insipidity of the taste of our period; but if the power of transmitting emotion by rhyme and rhythm be the mark of the poet, Speranza must be accounted one. She had the sympathy and sensitiveness of the poet with a loyalty and a liberality that not all poets possess. With her accomplishments went a certain pride of intellect which, later, made Rowan Hamilton, an acquaintance of her husband, write, "She is quite a genius and thoroughly aware of it." a remark which recalls her famous son's saying when asked by the U. S. A. customs officers if he had anything to declare, "Only my genius."

There are those who hold that, waiving the notoriety his wit, arrogance, vice, and punishment gave him, Oscar Wilde was not as great as either of his parents. If contributions to humanity be the test, this is certainly true. Speranza was the outstanding woman of her time in leading the movement for the betterment and the freedom of the masses. Sir William Wilde burnt up a large part of his almost inextinguishable energy in attendance on the poor. As a student of diseases of the ear, he was a pioneer well ahead of his contemporaries. He was an oculist with a European reputation. His archæological researches did much to awaken interest in the storied monuments of his country which alone of prehistoric remains in Europe retain the names of those with whom they are associated.

Dr. William Wilde admired intellect in women. Speranza's intelligence and warmth, in addition to her stateliness, attracted him. There seems to be a law of nature that makes tall women tolerant of small men. William Wilde was small and simian—"pithecoid," a contemporary called him—his arms were unduly long and his face was vulpine with a large sensuous mouth. Speranza's complexion was putty-coloured, from which Oscar inherited his dirty complexion and white lips: but her Italian blood, vital and æsthetic, more than compensated for her sallow face.

At the time of her marriage Speranza was twenty-six. Raven-tressed, majestic, she towered over her husband so that she looked more like a mediæval queen being led by a dwarf than the bride of a professional man in mid-Victorian Dublin.

Without a knowledge of its etiquette and nice class distinctions the society of Dublin in the middle of the nineteenth century would be as unintelligible as Don Quixote without his feudal background. To us its social exclusiveness appears now to be laughable; but to its citizens in the middle of the last century its shams—a sham aristocracy and a sham king holding a vice-regal court in Dublin Castle—appeared momentous.

To stand well with the society of Wilde's time was all-important to a rising medical man. It is all the more exceptional and surprising therefore to find the wife of a doctor whose livelihood depended on the aristocracy's good will adopting the cause of the downtrodden. It was true that Speranza's relations were in a better social position than her husband's. Her uncle, Sir Thomas Ormsby, Bart., was a member of Grattan's Parliament. Her maternal grandfather had been Commissioner in Bankruptcy *(Continued on page 110)*

THE ART OF BEING A WINTER RESIDENT

The seventy-year-old author of the new *The Devil's Own Dear Son* explains the fair comfort of living in St. Augustine

BY JAMES BRANCH CABELL

I FIRST came to this city by accident and Florida State Highway Number One, in the January of 1935, so that I might die rather more comfortably from the after effects of pneumonia. And of the sedately green Plaza of St. Augustine, which at the instant was interpenetrated and gold-washed by the sunlight of a superb afternoon, I became enamoured, subconsciously, when I passed through it, upon the back seat of an automobile, at a time when I was very ill and half drugged and propped up among seven rather large pillows. For we were then upon our way to a Floridian city, somewhat farther south, which I found to be a flaunting and cheapjack and atrocious city. It followed that, without any least lack of fretfulness, I voiced my potentially moribund wishes to go back to "that old-looking place where the men were playing cards in the park."

At the time I did not know the name of this place. I knew only that I liked the appearance of it. And inasmuch as the whims of expiring persons ought to be gratified, we did go back rather promptly to "that old-looking place," which, after some inquiry, we found out was called St. Augustine.

Well, and here to abridge a tortuous long story which could not possibly interest anybody, ever since 1935 I have spent some part of each winter in St. Augustine, as a "winter resident"—at first through a mélange of accidents, which included the rashness of my recovery from two yet other attacks of pneumonia, and later because, in common with an invalid son and the unfortunate female who has to make up my mind for me, I liked St. Augustine, and the people of St. Augustine, and their manner of living.

Now what in particular I like about St. Augustine, a whit even above the tiny city's ancient and tranquil appearance, is its Utopian atmosphere of good-will. It is the only place known to me in which, as an affair of course, one speaks to, and in which one casually embarks upon long talks with, complete strangers.

In part, I suppose, this springs from St. Augustine's being almost wholly dependent upon its tourist trade. The townspeople thus have found it the rôle of common sense to make themselves and their city agreeable to the tourists, upon whose patronage hinges alike the annual income of the townspeople and the civic welfare of St. Augustine at large. And the townspeople in this way have contracted, and they maintain, a perhaps professional but a highly pleasing habit of being affable to all and sundry. They adhere to this practice, so rumour tells me, in dealing with their own families, even with their own husbands.

Meanwhile the tourists are upon a vacation. They for the while are living—as my friend John Charteris once phrased to me this fine carefreedom—"in an atmosphere of holiday detachment from the ordinary duties and obligations of existence." So everybody has become genial; an epidemic prevails of the amiable; and under its influence even I, who in my time have been accredited with every sort of perversity except only that of being oversociable by nature, continue with a perplexed interest to observe myself discoursing *en tête-à-tête* with persons, whether male or female, whom I never saw before, and whose names remain unknown to me, as to our impressions of Florida, and our private affairs "back home," and whatsoever other matters may occur to each of us. We chat thus pleasantly for a while, with so large intimacy, upon one of the benches of St. Augustine, under a sub-tropical roofing either of palm trees or of live oaks; and we then part, upon the most cordial terms conceivable, not ever to meet again.

Moreover, do I enjoy the compactness of St. Augustine. During almost four centuries the growth of this city has remained so negligible that even nowadays whenever you need to go anywhere in it, you have but to put on your hat and do so. There exist, it is true, outside what our realtors and poetic license term the Old Spanish Quarter, some sprawling suburbs in which dwell—here to be quoting from Diego's childish impressions—a number of such persons as work in stores or for the Florida East Coast Railway or upon the shrimp boats; and still other persons who are coloured people. Yet into these nebulous and it well may be imperfectly civilized areas we winter residents of St. Augustine have no more call to be adventuring our elderly bodies, at curiosity's wild beck, than into Borneo or Texas or Sing Sing. We have heard from these suburbs no avocation.

The obligation faces me at this point to distinguish between a tourist and a winter resident. For a winter resident is not merely, as the uninitiated might presume, a person who resides in St. Augustine throughout the winter, or even throughout several winters. Your true winter resident needs, in addition, upon his or her arrival in the city, to have been vouched for as a desirable acquaintance by someone among the people-you-know.

But the tourists, so nearly as I can put the affair, are persons who come to St. Augustine without any such specific credentials. Most of these tourists pause but for a day, or it may be for a couple of days, to gaze gapingly at the antiquities of the Nation's Oldest City; *(Continued on page 108)*

H.R.H. PRINCESS ELIZABETH, DUCHESS OF EDINBURGH, WITH HER NEW SON, PRINCE CHARLES OF EDINBURGH

THE INDISPENSABLE ELEMENT

BY VICOMTESSE de BELLAIGUE,

who was for seven years a member of the British Royal Household as French literary companion to the two Princesses

SIR ALFRED DUFF COOPER tells us how Talleyrand, Prince de Bénévent, French eighteenth-century diplomat, "was left entirely to the care of valets, barely clad when not on show, though pompously dressed when officially produced." Parental love, at the time, was practically nonexistent among the aristocracy and though Jean Jacques Rousseau, the philosopher, was the first to advocate that women of higher birth should nurse their own infants, his ideas of family duty did not prevent him from abandoning his own numerous children, and nobody thought worse of him for doing so.

That this conception of parenthood has since then gained a more humane aspect is taken as a matter of course; and that this is true not only on the general level but equally on the royal level I have reason to know; for I had set before me for seven years the example of the British Royal Family who radiated around them, even under duress, the greatest sense of harmony and cooperation.

They exemplify the fact that to establish contact between parent and child it is essential to give a child a sense of his importance as an individual, while making the child participate usefully in the life of his own small unit. This does not mean that one should discard discipline, but that it should be gently enforced. And this quiet control need not diminish self-expression; it is one of the facets of a healthy mind, and requires being channelled individually for each child's characteristics.

The Royal Family, guardian of tradition but well aware of the necessity to look ahead, forms a democratically minded group. Without infringing in the least on their royal duties, the King and Queen gave infinite thought and care and time to their children's upbringing.

There is much to be admired in the way their Royal parents gradually brought the Princesses to realize the importance of religious values, to face their responsibilities, to be conscious of the pattern of their lives and yet to remain so eminently natural and loving as well as lovable. To achieve those ends, the King and Queen took into account that from the very beginning the adult should "endeavour always to consider the whole life of a child, looking backward and forward, even though he deals with one moment of it."

Common sense is at the basis of fair handling, to which a child responds from earliest years. One of my own twin boys, aged five, refused to leave a party when the time came to do so. He made himself thoroughly unpleasant—always so trying to a young mother. After a good deal of coaxing, he eventually did give in. In the taxi, coming home, I remained icily silent. After a few minutes of high tension, I just said casually: "What would happen, Eric, if everybody behaved as you did at the party?" A small, serious face turned towards me and in a whisper he answered: "Mummy, the taxi-men would say no, the trains would not start, the world would not work." I could have hugged my son; he had grasped the necessity for discipline through using his own common sense and not by being blinded in an atmosphere of anger.

On the other hand, children must be allowed scope for their imagination. In fact, what may seem slightly mad to us probably has a *raison d'être* for them. We must try to trace that reason in order to prevent any sense of grievance or misunderstanding. A friend of ours, who lives in Paris, has a family of nine children. The older children have to look after the younger members of this small community and sometimes the little ones are very much left to their own devices. One day, the doorbell rang and a woman appeared from the street to say that a small boy was throwing bank-notes out of the window! We all know that the value of the French franc is not high, but I do not think *that* was the boy's concern. The harassed mother promptly spanked her son, the child yelled. The scene was as expected. Nobody really tried to understand what had gone through that child's mind. It transpired later on that his father, when talking about a spendthrift, had used a French expression: "He throws money out of the window"; the boy overheard this and put the idea into action. If someone had tried to understand his viewpoint, he would not have been frustrated and hurt. But, of course, I have not nine children to bring up, in Paris!

Another basis for education, I believe, is this: before the child is taught to memorize, before he begins school work proper, teach him to notice beauty, to sense it. It will be a great source of inner contentment for him in later life. René Benjamin, the French author, in a book he published in 1944 on education, charmingly wrote: *(Continued on page 112)*

THE FIRST PORTRAIT IN COLOUR OF H.R.H. PRINCESS ELIZABETH, DUCHESS OF EDINBURGH, AND HER SON—PHOTOGRAPHED BY CECIL BEATON IN BUCKINGHAM PALACE AT A SPECIAL SITTING.

THE YOUNG FOR

PLAYING THE PIANO FOR A THIRD-GRADERS' SING, BARBARA DINEL OF THE BARNARD SCHOOL FOR GIRLS.

JOFFÉ

THE YOUNG

Focussed on the young, the Parents League of New York has multiple interests; among them, a pilot-group of teen-age volunteers working at an indoor play yard. *(On these and the next two pages.)*

SUSAN PULITZER, OF THE BREARLEY SCHOOL, WORKING WITH THE SECOND-GRADE CRAFT GROUP

THE NEW YORK PARENTS LEAGUE

BY MARY JEAN KEMPNER

Ignoring the horns of delivery trucks, two eight-year-old boys, short-legged, with square-cut blond heads, played ball in the perilous middle of Ninety-first Street. School was out. It was three o'clock, a sort of afternoon zero hour for child accidents.

Fifteen minutes later, these boys and two hundred and forty-eight other grade-school boys and girls were safe for the afternoon in a new kind of play centre behind the mud-brown door of Public School 151. Momentarily they stopped to let a neighbourhood mother check their names off a list, then, like BB shot, scattered about the "indoor yard" of the sagging, middle-aged school building. Some played basketball and soccer on the ground floor, others busied themselves in bare classrooms with crafts, carpentry, and painting. Still others joined an expectant circle, caught on the voice of a story teller.

They were well behaved. They were so glad to have something to do. And whatever they did in this scene of brownness and happy noise was supervised, encouraged, and directed in part by teen-age volunteers from one parochial and four public schools, and from ten private schools such as Miss Hewitt's, Chapin, Brearley, Browning, and Collegiate. These volunteers answer to the name of "Teach" and come from three to five-thirty at least one afternoon a week. (Over these juniors is a handful of senior volunteers, a Director, and five professionals from the Board of Education.)

Some of the junior volunteers were still in their school uniforms—dark tunics worn over white blouses; others had changed to skirts and sweaters. They were fresh and pretty; they spoke in soft voices. The children were neatly dressed, clean as could be expected. Their voices often softened during the afternoon in unconscious imitation.

This first attempt to bridge the gap between New York's public and private school children is the work of the Parents League of New York. This two-way child project has proved to be ex-

JOAN WEISKOPF, OF THE BARNARD SCHOOL FOR GIRLS, DIRECTING A COMBINED BALLET CLASS OF SECOND AND THIRD GRADERS

JOFFÉ

traordinary. For both groups it has brought understanding and a new gentleness. The grade-school children have expanded as they found a chance at creative expression, an escape from overcrowded city life. The teen-age volunteers have grown in their sense of responsibility and service.

The Parents League, a volunteer organization made up of some thirty-seven of New York's independent schools and twelve hundred families whose children attend them, was founded thirty-six years ago. Its early emphasis, however, had a social focus rather than a social consciousness. At that time it was primarily concerned with dancing classes, vacation dates, and subscription dances.

Today these represent only a thin facet of Parents League interests. Its members attend movie previews, officially passing on films for young people. Its legislative committee is effective in matters of city, state, and federal legislation affecting children. Its parent counselling service is unique in its emphasis on the problems of children *not* problem children.

An acutely personal problem, however, was the catalytic agent which launched the Parents League in creating the Recreation Centre. Many parents of private school children reported that their youngsters, on the way home from school, met violent resentment and open hostility from neighbourhood children who used the streets for playgrounds. This was especially true in Yorkville, bounded by Fifty-ninth and Ninety-sixth Streets, running from Fifth Avenue to the river. It is an area where there are large families and small pay envelopes. (In the past, the green door of Chapin School, for instance, had to be re-painted weekly due to the rock barrage that young neighborhoodlums hurled against it.)

Two years ago in partnership with the Board of Education and the Public Education Association, the Parents League founded the Yorkville Youth Council, as a preliminary step to opening the play centre in Public School 151, at Ninety-first Street and First Avenue. Mark A. McCloskey, Director of the Community Education Division of the Board of Education, said: "In no other community centre in the city are people with such a sharp cleavage of origin cooperating as they do at the Recreation Centre in P. S. 151."

Before qualifying for membership in the Centre, the neighbourhood children must register, get their parents to fill out information forms to help the professional workers spot any emotional difficulty. Before being accepted as junior volunteers, the teen-agers (between sixteen and eighteen is the preferred age) go through a rigorous screening process to determine whether or not they have the proper aptitudes, the right spirit. (The independent schools, which, incidentally, furnished some of the funds to start the program, have avoided nudging their students in the Centre's direction, but have given inducements in prestige, glamour, and extra-curricular credits.)

Once the *(Continued on page 104)*

WORLDLY BLUE AND PINK

Twice, here, Mainbocher makes
a summer evening point
of clear, sweet colour;
of a bodice-line slanted like the ribbon
of an order; of long sash-ends floating
down the skirt-front.
The blue, rayon jersey, with an overskirt
of embroidered Swiss organdie
eddying out slowly, gently,
below the strictly swathed bodice.
The pink, a pairing of innocents
(Swiss organdie, eyelet embroidery)
to suave effect. Both dresses made to order.

BLUMENFELD

DECORATORS' COLOUR

A dozen fresh ideas, from expert decorators, on new ways to use colour:

A shock of sharp colour in a serenely blue bedroom. One way: The walls a true soft blue; hyacinth-blue and white chintz for a pair of slipper chairs; bone-white woodwork; a white carpet. A departure for the bed coverings and curtains: a butterfly print, black on pale pink. Then: strong, outspoken, two chairs covered in intense orange-red. This is an idea from Smyth, Urquhart & Marckwald. Another way, this originated by Kelly-Scoville: in a bedroom where the walls, carpets, beds, are all a faint blue, the curtains white, try a canopy of palest pastels, and, suddenly, in the midst of all this delicacy, chairs in the sharpest shade of citron yellow.

Colour reverse for a house with no dining room. A Kelly-Scoville idea which links the living room with a kitchen that could be used for buffet suppers. For instance: white walls, white floors, white slip covers in the living room; doors and furniture lacquered a keen red, picked out in gold. In the kitchen, red walls, with white and gold as the secondaries.

Living room in one yellow after another. This idea, from Jeanne de Lanux, stemmed from a collection of amber, might be applied to another collection, might be used straight, to give a room lasting sunshine. Walls and curtains bright yellow; all the upholstery alike in soft golden yellow.

Colour echoing inside and out! The downstairs rooms of a house given over to tones of beige and blue, with here and there a quick flash of sharp green. Massed as a foundation planting, green shrubs that flower into blue. An idea from James Amster, with a small pink brick house in mind.

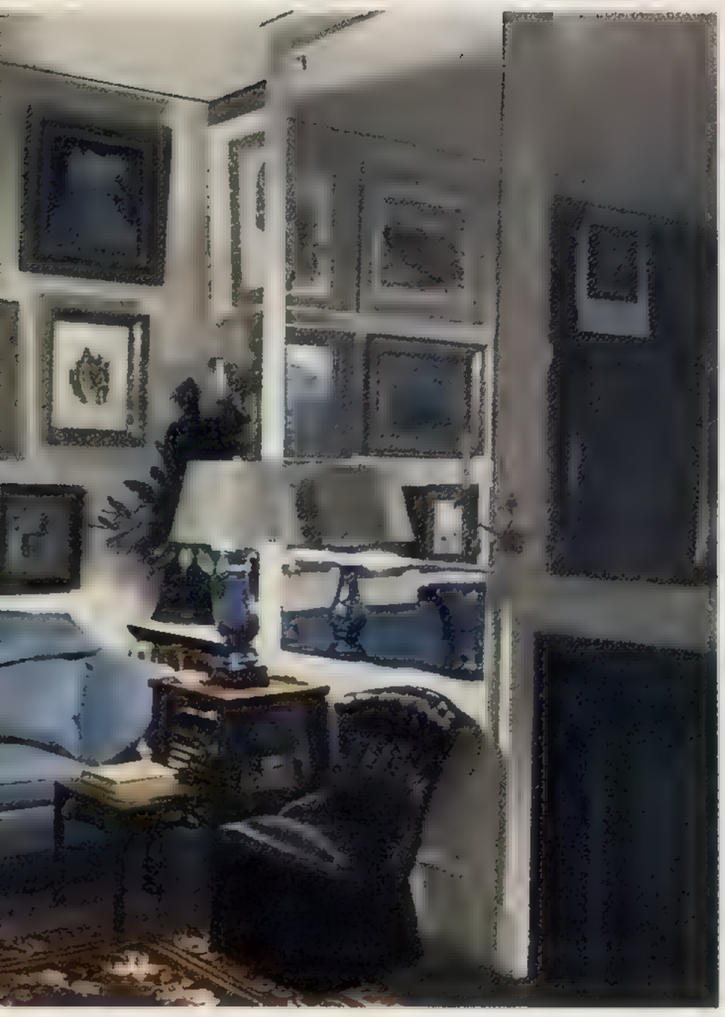
One light panel, two quips of colour, for a library. Thedlow suggests dark walls (spruce green or navy blue) as a background to the mellow colours of books; one floor-to-ceiling panel of oyster white as a background for a painting, perhaps, or wall brackets with figurines. Wall-to-wall off-white carpeting; green rattan blinds, oyster-white curtains. The quips, leopard-skin pads on two black and gold Regency chairs. *(Continued on page 111)*

OPPOSITE: THREE DIFFERENT SCHEMES IN THE LIVING ROOM OF VAN DAY TRUEX, HEAD OF THE PARSONS SCHOOL OF DESIGN, AND AN ARTIST IN HIS OWN RIGHT.

KERTESZ

THREE COLOUR PLOTS FOR ONE ROOM *(opposite)* as Van Day Truex carried them out successively, and as Vogue photographed them, over a period of five years. First plot: white walls with light blue and bright green played against them. For years he considered white an effective background for his collection of sketches and paintings; with it, light blue for one sofa, bright green for other pieces, a rug with greens and blues in it. Second plot: black walls, with the same areas of green and blue, the same rug. Only minor additions were made to the room—a pair of small, framed mirrors against the mirror panels on the fireplace wall. It was the change of wall colour, made three years ago, that worked the change of character in the whole living room.

Third plot: a range of rich reds with bold notes of white. The walls are now crimson. Felt draperies matched to them. New coverings for the chairs, the sofas, in close tones of red. New whites: the lacy white of the Venetian porcelain mirror frame; the dense white of a polar bear rug. Mr. Truex finds that this latest scheme provides the best-yet background for his pictures; that the close value of the reds gives the room a new continuity, spaciousness. (Other colour ideas for the house, pages 91 and 94.)



PEOPLE ARE TALKING ABOUT...

People Are Talking About. . . . The comic song, "All Right, Louie, Drop the Gun." . . . The far-away charm of Jennifer Jones in the new Selznick movie, *Portrait of Jenny*, the brilliant bit acting of Albert Sharpe, Irish and amusing, and the extraordinary voice of Ethel Barrymore. . . . Elizabeth Charlotte Webster's *Ceremony of Innocence*, a witty, sharp, sensible novel about a clairvoyant novice in a South African convent. . . . Sidney Kingsley's new play, *Detective Story;* hard, exacting melodrama about a detective, incisely played by Ralph Bellamy and Meg Mundy. . . . The definition of a liberal: "A radical with a wife and two children."

People Are Talking About. . . . Ljuba Welitsch, the Bulgarian singer whose soprano voice floats to her top notes with absolute reliability while her pounding animal magnetism, often too pounding, made *Salome* and *Aïda* fresh experiences at the Metropolitan Opera. . . . The sudden prevalence of evil as a theme in new novels and short stories, especially in *The Servant* by Robin Maugham and *The Lottery* by Shirley Jackson. . . . The graveyard humour of the funny Dalton Trumbo play, *The Biggest Thief in Town.*

People Are Talking About. . . . Julie Wilson, handsome and sly-voiced, who has a deadpan, Pearl Bailey way of talking her way through a song. . . . The effectiveness of the exhibition, "Behind American Footlights," with eighteen stage models (among them the sets for Edwin Booth's *Hamlet*), put on by the Costume Institute of the Metropolitan Museum. . . . The voice of Nan Merriman, the mezzo-soprano singing Beethoven's Ninth under Bruno Walter with the New York Philharmonic.

People Are Talking About. . . . The television film of General Eisenhower's *Crusade in Europe*, which will be broadcast serially by ABC—an absorbing, searching movie that utilizes American, British, Japanese, German, and Russian war films. . . . The doll that can take a home permanent wave. . . . The new John Marquand book, *Point of No Return*, a book about a banker that is witty, understanding, and objective. . . . The first performance of William Grant Still's new opera, *Troubled Island*. . . . *From Day to Day*, Odd Nansen's diary of his years with other Norwegians in Nazi concentration camps; his postscript, written in 1948, ends thus: "The worst crime you can commit today, against yourself and society, is to forget what happened and sink back into indifference. What happened was worse than you have any idea of. And it was the indifference of mankind that let it take place."

MARY MARTIN, "THE COCKEYED OPTIMIST" OF "SOUTH PACIFIC" Mary Martin is *the* musical comedy star of this period, with her great rôle, Knuckleheaded Nellie the Navy nurse. Fresh, gay, comic, unself-conscious on stage, she is much like the book, much like the young, bounding, tender score by Richard Rodgers. This new play with music, based on James A. Michener's *Tales of the South Pacific*, has a bawdy roughness, wisdom, and fun; actually it has more comedy and more love than normal. The producers have adroitly given the important love song "Some Enchanted Evening" to Ezio Pinza, who sings it with full operatic value, his pianissimo simple and without flourish. There are at least ten superb songs, including "Happy Talk," "There Is Nothing Like a Dame," and "A Hundred and One Pounds of Fun," but the memorable moment comes when Mary Martin sings and dances "I'm Gonna Wash That Man Right Outa My Hair"; wearing denim shorts and a bra, she does a shuffle off to Buffalo, turns handsprings, and finally washes her hair with real water and real soap and dries it with a thick towel, holding the audience as spellbound as though they were watching Bernhardt in *Phèdre*. (*Opposite:* Costume, by Motley, is made of comic-strips.)

BLUMENFELD

OLD KING COL

GENTLEMEN, WE HAVE NEWS FOR YOU

Three new types in summer suits

The men who make men's clothes are this year operating on the theory that most American cities are tropical at least three months of the year. (Women found that out these many summers ago!) And although the official instructions to the British Diplomatic Corps list Washington as "tropical," it is rather unlikely that we will find American men in American cities wearing pith helmets, open-neck shirts, and shorts. But this summer, there *are* three new ways for a city man to be conservatively dressed and to feel cool and look fresh all day long.

Three different types of lightweight suits make their appearance, and each in its way is a godsend.

One, a seriously tailored suit of a nine-and-one-half-ounce tropical wool worsted—the news is in its next-to-no-lining. (Opposite.)

Two, a new cool mixture in a competently tailored suit—the news is in the new combination of rayon and cotton in the weave. (See the next pages.)

Three, an entirely new, all-cotton men's suit material, finely woven on silk looms, crease-resistant and made in worsted patterns. (See the next pages.)

We think men will welcome the arrival of these newcomers because they are conservative, sensible, fresh, and shapely. Wear with them: washable cotton neckties in plaided patterns, or washable silk Shantung in cool blue or iron grey. English lisle socks (ankle length? Why not—in hot weather the less covered the better). Shirts of batiste madras, the coolest yet. Non-binding elastic braid belts. A new, especially absorbent T-shirt that weighs exactly three ounces, is made of Egyptian cotton. Undershorts of a new fine-combed cotton chambray that weigh three and one half ounces. A two-and-one-half-ounce straw hat, with a cotton inner band. And shoes? Ah, pity; men's city summer shoes weigh in general the same as their winter ones. Maybe next year? . . .

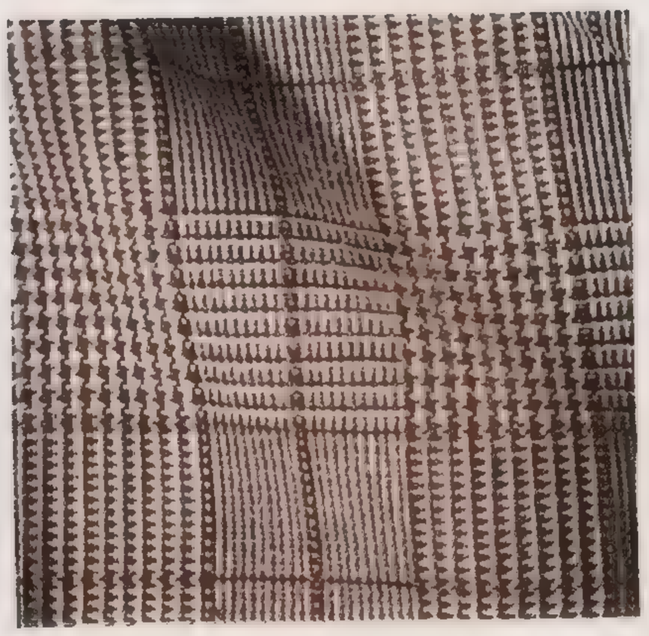
Opposite page. Sketched in the King Cole Bar of the Hotel St. Regis, a summer suit of tropical worsted with news in its minimal lining. Only the sleeves and a shallow curve below the collar are lined (see photograph, *left*). This thoroughly metropolitan suit, single-breasted, with three patch pockets, tailored by Lebow in nine-and-one-half-ounce Forstmann wool tropical worsted, $85. At stores from New York to California: Lord & Taylor; Hutzler's; L. S. Ayres; Godchaux; Rich's; Kaufmann's; Halle Bros.; Roos Bros.

NEWS IN SUMMER SUITS

continued

Welcome summer news: the suit in a new lightweight material, a combination of two cool fibres, Celanese rayon with combed Egyptian cotton, in a business-like shadow-weave (see the sample at the top of this page), and in conventional city shades. Its firmness of weave gives the cloth enough solid body to take thorough tailoring, to resist wrinkling, and to return crisp from the dry cleaner's. *Left:* Double-breasted city suit, tailored by Haspel in new Raycrest material, $32.50; Saks Fifth Ave., New York, Detroit, Beverly Hills; Woodward & Lothrop; Neiman-Marcus; Carson Pirie Scott; Jordan Marsh; Stix, Baer & Fuller; Godchaux; Bullock's, Pasadena; Daniels & Fisher.

Welcome summer news: the washable suit of a new cotton cloth, Thomas' Panama cloth (see sample at the bottom of this page), that feels and looks wafer-light, comes in traditional worsted suiting patterns and colours. It is combed, yarn-dyed, mercerized cotton, all cotton, woven on silk looms to give it closeness of weave and the wrinkle-resistance inherent in such weaves. Result: a washable suiting that can take and hold a neat, definite, tailored outline, take a firm trouser-crease and keep it. *Left:* Hottest-weather city suit, of Panama cloth, tailored by Dennis, $29.95; at Wanamaker's, New York, Phila.; Sakowitz; Hutzler's; L. S. Ayres; Joseph Horne; Jordan Marsh.



THE POLKA-DOT HAT

It is the freshest hat of the season; newest place for this year's polka dots; excitement, within bounds, for the simplest of dresses. 1. The jabot sailor, in blue-dotted white silk, to wear as shown, or with back ripples detached, tucked in the neck of your coat-dress. Made to order, by Tatiana du Plessix; Trifari sixty-inch pseudo pearl rope, $20*; globe earrings, $3*; all, Saks Fifth Avenue. 2. The side-swept turban, navy-blue dots on white silk, pulled down by a polka-dot rose. To order; Braagaard. Marvella teardrop pseudo pearl earrings, $1*; Bloomingdale's. 3. The slanting straw halo, tilted far as gravity allows, with chalk-dotted navy-blue silk facing the brim. Made to order; Annas'. 4. Curved mushroom shape of navy-blue Shantung straw with white-dotted navy-blue tie silk. With scarf, to order; Mme. Pauline. 5. Dotted brown rayon crêpe, to drape as you would veiling from the beige straw roller leaning to the right of centre. $17; Knox. 6. Tiny white dots close together on the tipping surface of a navy-blue twisted silk beret. With scarf, to order; Bergdorf Goodman.

*PLUS TAX

FRANCES MCLAUGHLIN

1

HORST

2

9

10

11

SPRING VARIETY

14

1. Helmet your head in white piqué—next-to-nothing of a hat—and the most important young hat idea on the summer horizon. Made by Suzy, U.S.A. $6 at Saks Fifth Ave.
2. Slow curves and side flare in beige felt, closely fitted. By Brewster. $12; Altman.
3. Bonnet with news in its long streamers, bow of plaid silk taffeta. Hat: burnt rough straw. Copy of a Suzy. $50; Saks Fifth Ave.
4. For a smart, close-cropped head, a cropped piqué hat. To order; John Frederics.
5. Late-day elegance: fine white straw cloche with black point d'esprit veiling over it. By Irene of New York; made to order.
6. Double-brim sailor, grey felt. By Harryson. $30; Jay Thorpe. Curved Richelieu earrings, pseudo pearls. $1, plus tax; Altman.
7. Broken-brim hat of Shantung straw. Copy of a Françoise Ray. $40; at Altman.
8. White piqué facing; the snug hat, navy-blue leghorn. To order; Mme. Pauline.
9. Close little straw hat, turned back from the brow. Red Milan with white stitching. By Chanda. $35; at Lord & Taylor.
10. Big hat with dipping brim. All natural linen straw. By Lilly Daché; made to order.
11. Tight little hat: here, a ruff of cornflowers on a snug straw shape, worn slightly tilted. Copy of a Paulette. $35; at Altman.
12. Complement to a neatly coiffed head: beret with a side-long look, tied under the chin. Blue taffeta. To order; Stein & Blaine.
13. Veiled suggestion: profile cloche with a wisp of veil. Navy-blue Swiss picot straw. By Jeanne Tête. $29; Gunther Jaeckel.
14. The lingerie hat: here, in daisy-embroidered organdie with a four-layer, ruffled brim. By Mary Goodfellow; made to order.
15. Simon-pure sailor of shiny candy braid straw. By Dobbs. $11; Bloomingdale's.
16. Grey straw bonnet, a cloud of brown point d'esprit. To order; Florence Reichman.

FRANCES MCLAUGHLIN

CRÊPE DE CHINE... NEWS AGAIN

Return of a favourite. Silk crêpe de chine (soft-voice among the crisper silks) makes its first post-war appearance in dresses. Here, three new ways with this fluid cloth: three well-disciplined outlines, new in themselves. *Above:* Late-day black dress with a new shoulder span. Fluting from neck to hem controls the soft cloth. About $165. Bonwit Teller; Neiman-Marcus. *Left:* All-day dress, in cinnamon, neat as the straw roller. Taut, shirred, low-necked top buttons like a cardigan. $125; Bergdorf Goodman, Kaufmann's. *Opposite:* Under a wide-brimmed straw, a late-day black dress with new neck-line scope. Again, soft control of soft-bodied cloth, here done with lace inserts shaping the bodice. $155; at Henri Bendel; Nan Duskin; Gidding's. All three dresses shown here, by Jane Derby, in Bianchini silk crêpe de chine.

PHOTOGRAPHED BY COFFIN IN
THE APARTMENT OF JAMES AMSTER

PURPLE—UNEXPECTED BUT RIGHT—IN THE BREAKFAST ROOM

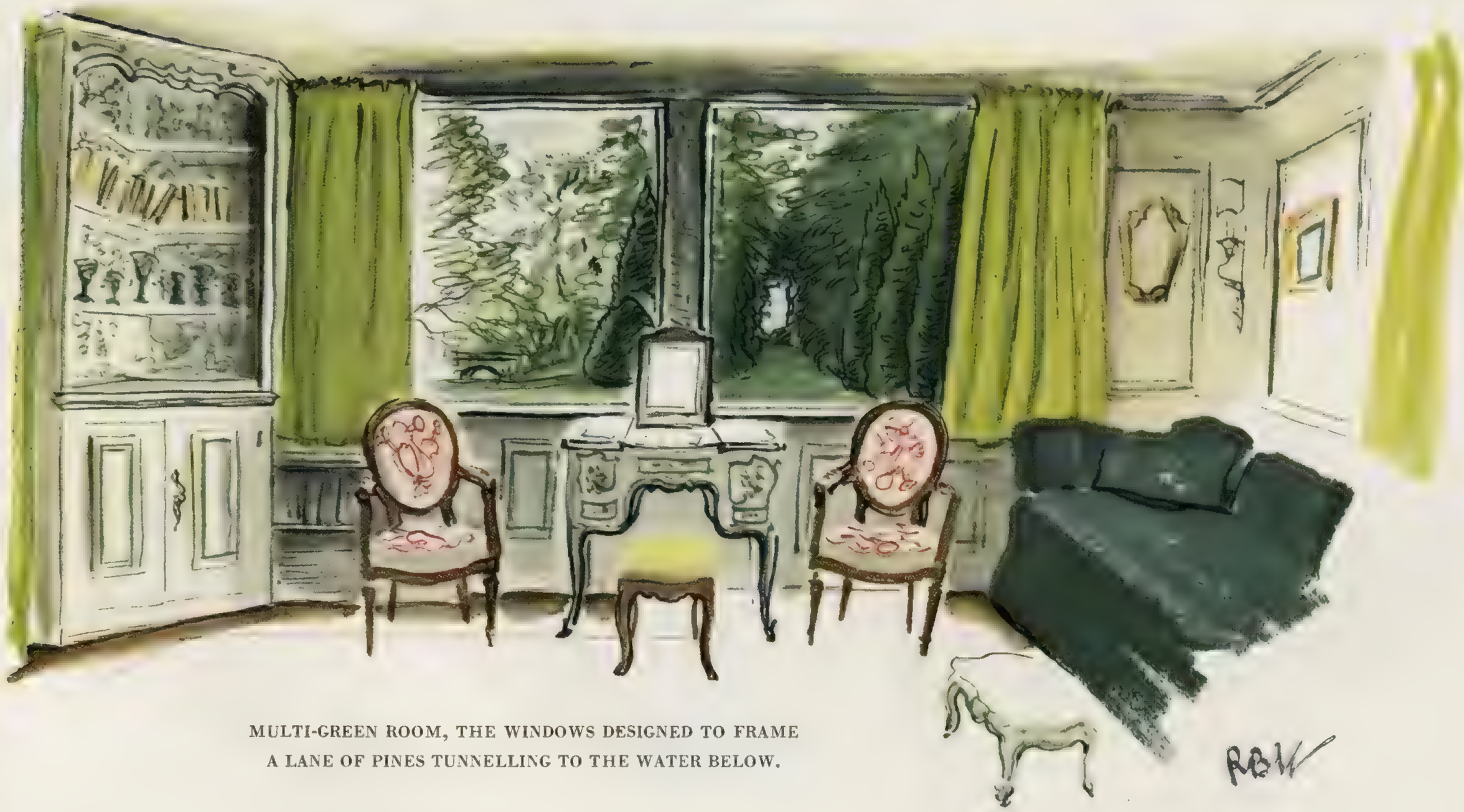
PAINTER'S PALETTE

RENÉ BOUËT-WILLAUMEZ PUTS HIS ARTIST'S SIGNATURE TO THE COLOUR IN HIS LONG ISLAND FARMHOUSE

GREEN VISTA TO THE SOUND

PAINTER'S PALETTE *continued*

In rebuilding their pre-Revolutionary carriage house into a farmhouse, Count and Countess René Bouët-Willaumez used colour as a major tool. Except for the living room—which is bright, multi-coloured as the artist's palette from which it was taken—most of the rooms speak in one basic colour repeated in every imaginable tone of voice. Only the most discreet and strategic interruption is allowed. In the guest room, a blue scale—hydrangea, turquoise, opaline, cobalt, and midnight. In the green room, citron to beagle green is underscored by a tracery of scarlet on white found on a pair of rare Louis XVI chairs. (Originally they planned to have the pattern embroidered, but the Willaumez pen-and-scarlet-ink drawings were so effective that the plan was changed.) In the beige-to-brown studio, a black and white cowhide rug is the only accent (the Holstein skin was bought at a slaughterhouse). In the multi-yellow entrance hall, more cowhides contrast with the rococo of a topaz-coloured Venetian chandelier, a Louis XIV mirror. Practical as well as imaginative, the house has some worth-knowing tricks. From a low ceiling, a girandole is hung as a chandelier at night, is taken down in the daytime to give more effect of height. Smaller-than-normal coffee tables are footstools, painted and mirror-topped. The soft, chamois texture of the leather chairs is the result of using the reverse side of the hide. Walls panelled in inexpensive wood, then coated with white paint thinly—to allow the knotholes to show, give the effect of *boiserie* to rooms combining eighteenth-century elegance, *fête champêtre* simplicity.

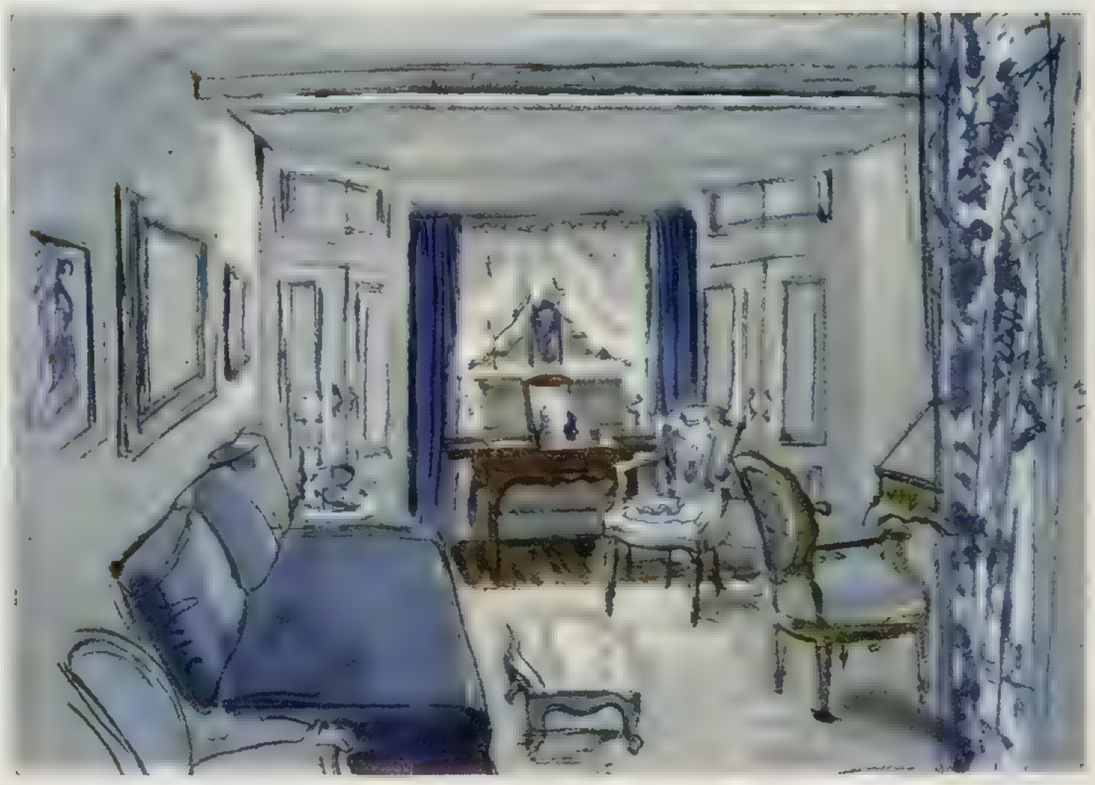


MULTI-GREEN ROOM, THE WINDOWS DESIGNED TO FRAME A LANE OF PINES TUNNELLING TO THE WATER BELOW.

YELLOW COTTON IN THE MASTER BEDROOM HANGS TENT-LIKE FROM THE SLOPING CEILING; PURPLE AND WHITE TOILE DE JOUY ON MAJORCAN CHAIRS.

GOLDEN-BEIGE TO BROWN IN THE STUDIO.

BLUE-SCALE GUEST BEDROOM IN MINOR TO MAJOR KEY.



THE MODERN HOUSE

OF MR. AND MRS. WILLIAM GOETZ IN HOLLYWOOD

In planning their house, Mr. and Mrs. Goetz had a tripartite plan. Designed for them by William Haines, the house was to be functional, must take to entertaining, and act as the setting for a superb collection of paintings. Throughout, the walls are understated both in colour and texture—their surface, covered in burlap, palely painted. Throughout, there is a sense of space but not of emptiness, even in the dining room which can expand to seat forty-eight. All the furniture (except for two tables, one Ming, the other, Sheraton) was especially designed for the house; is comfortably modern. All fabrics were specially designed and handwoven; some curtains draw electrically. In the living room (also a projection room) the bottom of a cabinet opens to become a movie speaker, a screen drops from the ceiling. *Opposite:* The pool house; white walls, turquoise blue ceiling, turquoise blue and rose materials. *Above:* The pale aquamarine-blue living room; over the mantel a Picasso; right, a Sisley landscape, a Bonnard still life; Tang figurines in the cabinet. *Below:* Free-form leather coffee table; Famille rose lamps, bamboo and gold shades.

FRED LYON

MODERN HOUSE, MODERN PAINTINGS *continued*

In the Goetz collection of modern French paintings are memorable examples of the work of Braque, Vuillard, Matisse, Bonnard, Picasso, Manet, Monet, and Degas. The most recent addition is the blazing Van Gogh self-portrait (*opposite*), which hangs in the golden-beige library. (Undiscovered for the past sixty years, this magnificent canvas turned up on the outskirts of Paris in a French farmhouse after World War II.) Unaccented and implacably beautiful, such great pictures hang in every room; six in the entrance hall (*above*), with its Lucite and lacquer balustrade, its Ming lacquered table; three Vuillards on the fireplace wall in Mrs. Goetz' blue bedroom (*left, below*). Even the terrace (*right, below*), with its geometric gardens by Garrett Eckbo, has the ambiance of modern art.

FRED LYON

PLOTTED IN PARIS... $50

On these pages, four major costumes from the current collections of Dior, Dessès, and Fath—reproduced, here and now, by Martini—for an American summer, at American summer prices, and in American material (specifically, Bur-Mil rayon faille crêpe which was the collaboration-choice of Bur-Mil, Martini, and the couture houses). You could identify them blindfolded: the Dessès, by the stole-draped skirt; the Diors by kangaroo pockets, floating panels; the Fath, by the special triangular balance between cape and skirt.

Above: A typical Fath silhouette: basque top with loosely-caped shoulders, jutting skirt with oversized dog-eared pockets. *Left:* Hall-marked Dessès by the long loose scarf (omnipresent in his collection) looping the skirt and pulled through the belt.

Left: Unmistakably Dior—in fact a kind of composite of his collection: the almost slinky sheath, with the close-swathed waist tulip-ing into shoulder-high pockets and, spilling down the front, his now-famous circular, floating panels that move so beautifully. *Below:* Dior again—you could spot it at fifty paces—by the plummet-line shift, the peak-pointed pockets, whisking out beyond your shoulders, the side-and-back panels, that ripple serenely in repose, whirl into a Maypole when you set them in motion.

You'll find all these dresses, and all of them $50, at Altman; The Lindner Coy; Woodward & Lothrop; Marshall Field; J. W. Robinson, and at other stores across the country, listed on page 113.

HONEYMAN

UNDER-20: THE DRESS, THE DUSTER

Left: A white and wonderful piqué dress which *could* be the core of your summer scheme. Cut with a forget-the-price-tag flare (a fluent fichu, a stand-out skirt), to wear: as a public blessing on a hot day in town, urbanized with black patent leather accessories; in the country, looking freshly important with all white. By J. L. F. of Soap 'n' Water piqué, $18. With it, twisted sterling silver chain necklace and bracelet hung with armorial discs, by Napier. All from Saks Fifth. *Below:* Lightly-priced yellow linen duster, to refresh city blacks, to wear in the country, shining after tennis—or after dark. By White Stag. $15; Bonwit Teller.

THE SUMMER COAT

Opposite: The summer coat, suddenly important, suddenly an essential, perfectly equipped to give tea-party poise to a slip-dress, a shirt and skirt, in town *or* country. This pale green one, cool, and calculatingly cut, full enough to span a wide-skirted dress, shaped enough to *be* a coat-dress. By Judy 'n Jill of Everfast rayon woven like linen, $30; big, shining gold-plated sterling ear-spheres, $5 plus tax; both, Lord & Taylor. The coat alone, at Hudson's and Jays.

RAWLINGS

1.

2.

SHAPED FOR THE SHOE

3.

Fashion point: closer kinship between shoe profiles and stocking reinforcement contours. Reinforcements vary in shape and proportion, bear a direct relation to the line of your shoe. (Profile stockings at most shops; here, some recent editions.)
1. With a bare-heeled sandal, McCallum's Thimble Toe stocking (no heel reinforcement), 30 denier nylon. $1.65; Jay Thorpe. The shoe: black patent leather, suède inserts. $25; Saks Fifth.
2. With a scooped-out opera pump, Schiaparelli's shell-foot stocking, sheer nylon. $2; at Bonwit Teller. The shoe: black patent leather, strapped and buttoned low. $21; Saks Fifth.
3. With the low-slung opera pump, Nolde's shell-foot stocking, 15 denier nylon. $1.75; Stern's. The shoe: black patent leather. By Mademoiselle. $13; Lord & Taylor.
4. For a bare sandal, Nebel's Sandalfoot (no reinforcement), 15 denier nylon. $1.75; Altman. The shoe: Colonial patent leather, a matter of straps. By Julianelli. $22; Lord & Taylor.

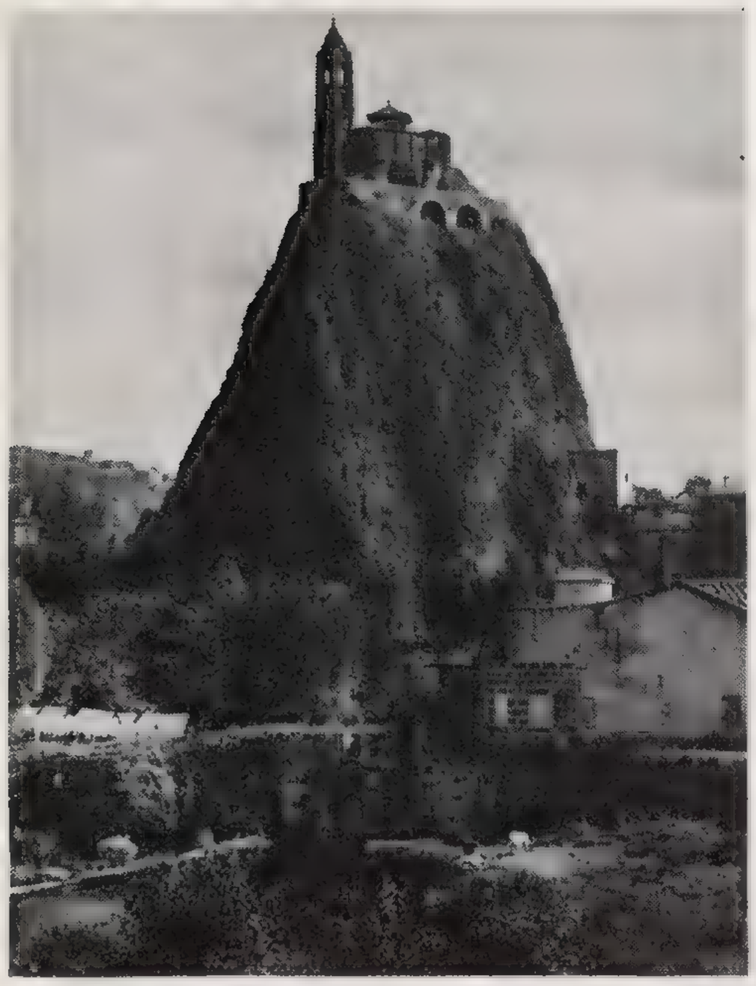
4.

MILA GORLANOFF

MONT ST. MICHEL on the Brittany coast. This incredibly beautiful medieval abbey is an architectural marvel of great interest. Taste the omelettes for which the town is noted. Comfortable buses will take you to all parts of quaint Brittany and historic Normandy as well as the rest of France.

STAIRCASE OF HONOUR: The glittering beauty of the Paris Opera is unique. See the museums, collections. Revel in the shops and the night life.

FOOTLOOSE *in* FRANCE

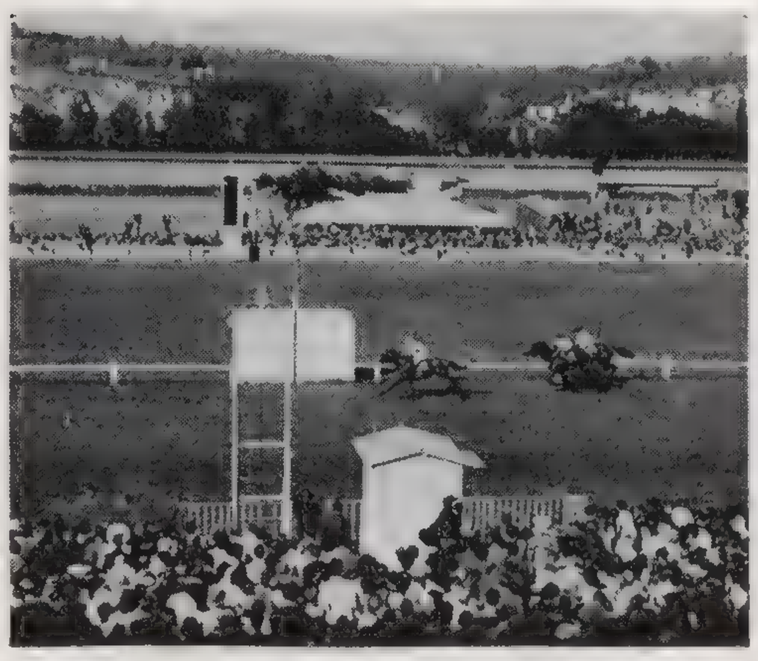


ANCIENT VOLCANO, topped by a shrine, Le Puy is a strange amazing sight. Old customs, and costumes, local festivals, are interesting.

THE SMILE OF RHEIMS, famed carving on 13th century cathedral in the heart of the celebrated champagne country. See the *caves,* too.

Whether it's sightseeing, or shopping—relaxation or sports—France literally has "everything"

Thrilling days and nights, packed with various experiences, gay adventure, interesting sights and scenes! Where but in France will you find so much to do and see, such flavour and atmosphere, such *joy-of-living?* Travel today in France is economical by American standards. Food is exciting, service—wherever you go—gracious and hospitable. *Now* plan that long-awaited trip—come when you can: spring or summer, autumn or winter . . . *It's always fun in France!*



RACES AT DEAUVILLE, at Auteuil, or Longchamp—gay crowds, good sport. Or golf, tennis and swimming. Everything! Bring your own car.

AND THE FOOD . . . Why not take a gourmet's tour of France tasting the famed *specialties* of the various provinces with their proper native wines?

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For booklets, maps, etc. write Dept. V, Box 221, New York 10

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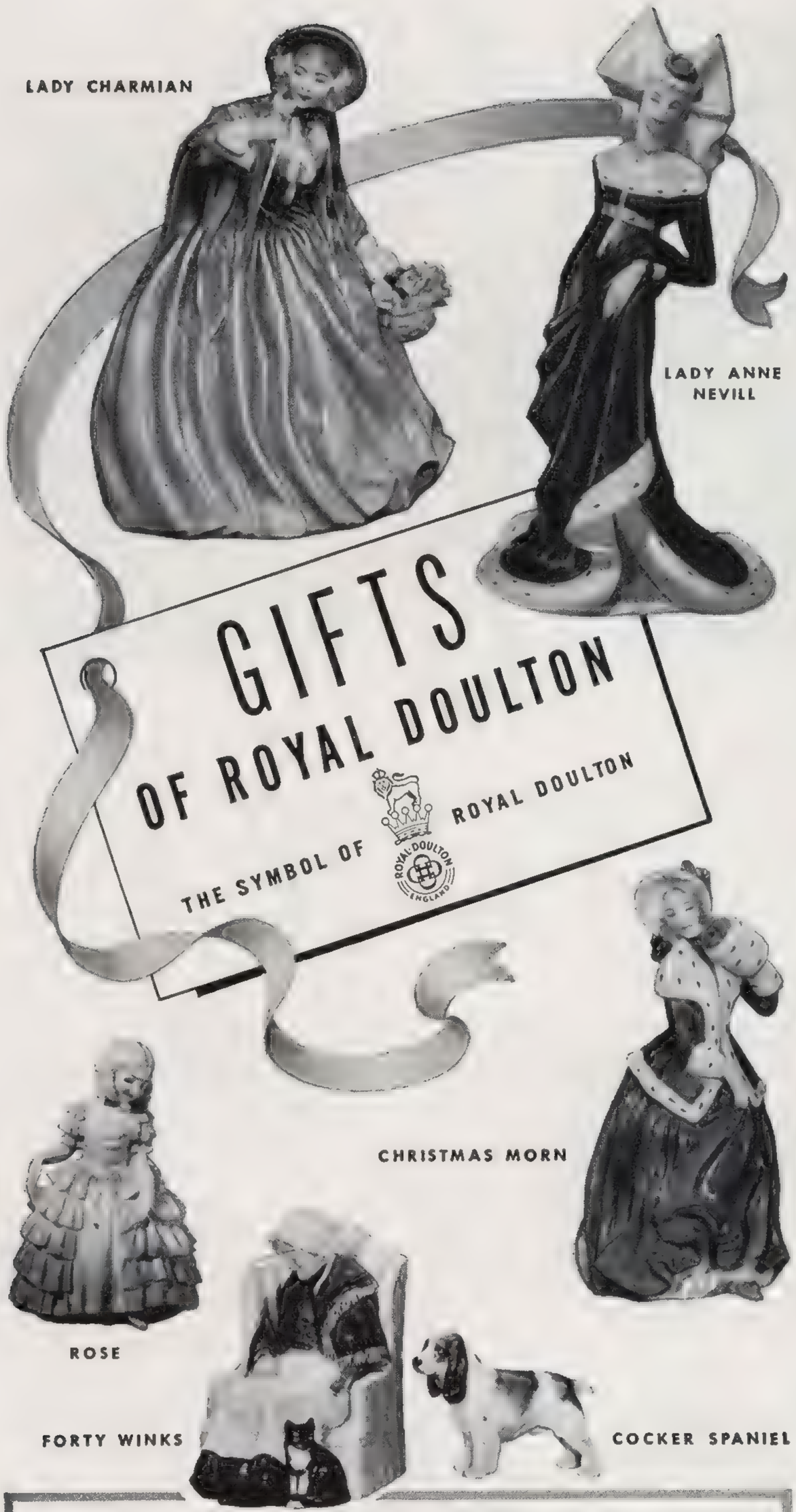

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212 FIFTH AVENUE, NEW YORK 10, N.Y.

Limited franchises now available to additional dealers.

MR. PICKWICK

SAIREY GAMP

THE PARENTS LEAGUE

(Continued from page 73)

two groups are either accepted or enrolled, as the case may be, there is little red tape. The Centre has simple rules: children who do not attend regularly are dropped to make room for those on the waiting list; junior volunteers have the same treatment.

At the request of the independent schools, all the junior volunteers are graded by the Director of the Centre; the evaluation sheets show the youngsters' degree of leadership, imagination, understanding, ability to adjust, under-score limitations as well. (The students with the best scholastic rating are not always stars at the Centre, but volunteers must keep up their school marks or they are not allowed to continue the work.)

The evaluation serves a double purpose: the school can make a reappraisal as the result of the record at the Centre (and often does), or the inspiration of the work may stimulate a better attitude in the student. Most important of all is the weight such evaluation carries with college admission boards, particularly in the women's colleges where there is marked preference for civic-minded girls.

PARENT COUNSELLING

Conserving children—building stable, solid citizens—is the aim of the Yorkville play-centre. But it is not the only such venture that has been launched by the Parents League. With sights set along such lines, it was apparent that its membership would spot the confusion, growing for the past ten years, among parents swamped by ever-changing theories of child care, and by the masses of technical and specialized knowledge thrust upon them. (And the more intelligent, quick-to-read-and-to-study suffer most of all.) More is expected of today's parent than of any previous generation.

As there is a reason for every problem child, the important thing was to get to its parent before the problem took root. There was apparently a need for some parent counselling service as preventive medicine. The twelve hundred members of the Parents League were giving their children every opportunity of education, food, health. Almost all children are given a Schick test to determine whether they are susceptible to diphtheria, and if the child is vulnerable, he is immediately inoculated against the disease. But such preventive measures regarding mental health are usually neglected.

With this in mind, volunteer executives of the Parents League of New York went to the Caroline Zachry Institute of Human Development for help. Today, for a nominal fee, a parent can go to the Zachry Institute for advice or reassurance, go there as simply and regularly as to a pediatrician; to do so is not an admission of failure, just routine, matter-of-fact common sense.

The entrance to the Zachry Institute is as inconspicuous as the entrance to a young doctor's office. Inside, however, the atmosphere is less clinical, more cramped, and much busier. The counsellors are all women, gently attractive, unassuming and sympathetic listeners. They are also trained psychiatric social workers. Interviews, which last an hour, are repeated weekly for as long as necessary. Sometimes the matter is resolved in one session when the parent discovers that theirs is not a "unique little devil" but a perfectly normal child behaving exactly like other children.

In each case, the parent counsellor consults with a staff psychiatrist and, if special diagnosis or treatment is needed, refers the child or parent either to a specialist or to a panel of psychologists or psychiatrists. If the primary focus is a learning difficulty, such as mirror reading, the case is turned over to a specialized branch of the Caroline Zachry Institute which had been doing brilliant therapeutic work in this field long before the parent counselling service was started.

Because no two children (or their parents) are cut from the same personality pattern, there is no way of tagging their difficulties; the parent counselling service, however, does see a trend to four generalizations. There is the apprehensive parent who wants advice about progressive schools, who needs reassurance, a warning not to be too worried or analytical about some single act but to keep in mind the total parent-child relationship as the important factor.

A second category of parents is confused by the changing theories of the past ten years, particularly in habit-training their infants; such parents need to have their own sense of values and balance strengthened. A third group of parents is concerned with the growing conflict between parent and child which tends to come into the open during adolescence. The child instinctively struggles to be free. The parent unconsciously fights to hold on.

Finally there are the parents concerned with the social behavior of their child. If, for example, a boy spends a large part of his time in reading, or in such activities as stage design or cabinetmaking, his parents may become fearful that he is not aggressive enough. As a result, they tend to force him to be "one of the boys," instead of realizing that he is apt to be intellectually superior and therefore not one of the group. A child who is not interested in sports should not be forced into them. It only serves to make him withdraw further into himself. Instead it is up to the parents to take an interest in their child's interests. (A boy who avoids sports often lacks enough sympathetic interest and companionship from his father.)

With the parent counselling bureau and the play centre at P. S. 151 the Parents League of New York stands as an important pilot group. All cities may not have such an organization of parents (less active leagues exist in Boston, Providence, and Worcester), but every city in America could use such progressive thought, consistent action, and realistic understanding of children—their own and their neighbours'.

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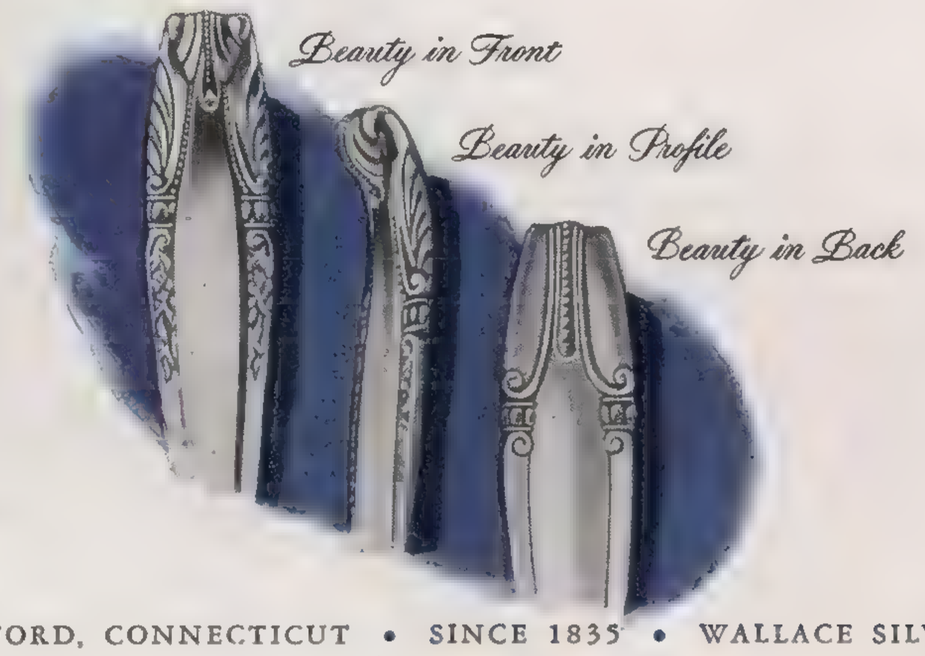

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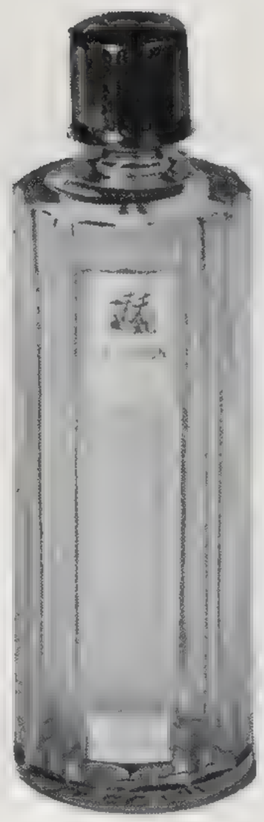

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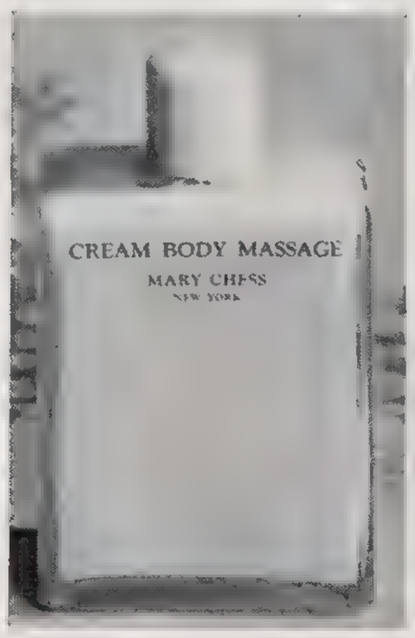

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A WINTER RESIDENT

(Continued from page 67)

and then go somewhere else. Yet other tourists stop at one or another hotel for their two weeks' vacation, or perhaps they may stay on for a month or even longer; but during this period they consort with their own kind. Should they return for the following winter, they still remain tourists; nor, one should add, does it at all matter with what glories they may grace the pages of *The Social Register* or of *Who's Who in America.*

When tourists who are likewise celebrities of any such high nature appear among us, then *The St. Augustine Record* does ask for an interview about how very favourably these various famous persons have been impressed by the Narrow Streets, and by the Over-hanging Balconies, and by the Quaint Old-World Atmosphere, of the Nation's Oldest City. But beyond that bit of politeness nobody really notices their existence except only the employés of the stores, or of the souvenir shops, or of the hotels they patronize, and the efficient personable young woman who collects from them their admission fees, including tax, to this or to the other antiquity of St. Augustine.

I do not mean that by us winter residents the tourists are treated as pariahs; but simply that a person who comes to St. Augustine unrecommended by any of the people-you-know stays always and forever a tourist. My point is merely that we winter residents, and in particular those of us who for a number of winters have been staying at the same hotel in which the tourist has become a "paying guest," do not forgather with this alien. There is no snubbing involved, because in St. Augustine everybody speaks genially to everybody else. It is but that we winter residents are clannish; that we have our own special interests; and that tourists are not among these interests.

We winter residents return to St. Augustine, and to our former quarters in St. Augustine, toward the middle of November as near as may be; and we remain until April. We are familiar one with another, and we are familiar also with the local aristocracy of St. Augustine.

I digress here to remark that I long ago gave up any attempt to understand just what does divide this aristocracy from the other year-round inhabitants of St. Augustine: for it is not birth exactly, and it has no concern with wealth (which indeed is considered somewhat vulgar, although pardonable here and there), nor with individual charm, nor with a person's being in any particular profession or in any special business, so far as ever I have been able to appraise this bland blind mystery. It is merely a division which exists; and which is recognized, accurately if tacitly, by all the persons upon each side of it.

But I was speaking, rather, of us winter residents. We come from all portions of North America, with a preponderance of New Englanders and with a notable infusion, nowadays, of Americans who had made their homes in Europe prior to the Second World War; and none of us is young. One notes among us a fair number of married couples and an occasional footloose male; but by long odds is the reputedly gentle sex the more frequent, for the most part in the form of stoutish widows with inedited gray hair, who do not always refrain from anecdotes concerning the brilliance of their various grandchildren "back home."

Our favourite topic, though, is arthritis. We compare our symptoms, and we discuss the very latest infallible cure for this malady with a tolerant skepticism. Nor does "a heart condition" lack devotees. In each of these topics do a majority of us winter residents take, nowadays, an interest which is not all impersonal. And yet for some odd reason, never made plain to me, we consider it a social blunder to speak of dentures. Cancer we prefer not even to think about.

We winter residents have finished, *Deo volente,* with the more strenuous passages of our living. We manage to get along in fair comfort for a limited while longer. Yes, and the limits of this while are made continually the more vivid through the fact that every year some three or four of our small colony die. We then grieve for these lost familiars; yet we grieve temperately. For after all, this annual toll-taking has lost long ago any element of surprise. We expect it. We have become case-hardened to a calamity which is likewise a cliché.

And besides that, our tribe is increased every year by some three or four yet other persons fairly advanced toward the mortician's parlour, who have come among us properly vouched for; and thus, there is no collective difference left visual in our colony. So somewhat humdrumly indeed do the most of us winter residents of St. Augustine tend to resemble one another as go our general traits that common sense may well question if, in reality, there has been made any change at all.

We who as yet survive among the winter residents, we at any rate, have learned how to accept each current year's necrology with an appropriate vocal regret; and then to get back, a mere wee trifle desperately perhaps, to our several diversions before, to us also, these demure junketings will have been forbidden forever.

We have our card playing, our theatre going, our moving pictures, the "at homes" to which we are bidden by the townspeople, our lending libraries, and our tea parties and our luncheon parties also, either at the Old Spanish Treasury Garden, facing on Quaint Old-World St. George Street, or in the Dolphin Restaurant near Marineland, or perhaps "at the shrimp place" upon Corbett's Wharf. By gaieties so multiform is not any day left un-asparkle.

Most of us are the members of a book club which supplies us with three pounds of reading matter every month. We are thus qualified, not littlely, to discuss the current novels and to revere the varied brilliancies of Francis X. Flubberdub and Gideon

(Continued on page 109)

AT THE MERCY OF COLOUR

(Continued from page 51)

as they are. Warm colours are right in convalescent rooms in hospitals but cool colours in rooms or wards for chronic patients. In industry, warmth and brightness belong to machine shops; softer light and softer hues to tasks demanding severe use of the eyes or brain.

The apparently antithetical qualities of warm colours and cool colours have other curious manifestations. Mental judgments, estimates of time, length, weight, all may differ under the influence of different hues. For the most part, red packs more excitement into a given period. It causes time to be overestimated, distances to appear greater, weights to seem heavier. Red and all warm hues are thus rather appropriate to living rooms and cocktail lounges. Conversely, time is underestimated under the influence of green and blue; distances seem shorter and weights lighter. Psychologically at least, blue boxes should be easier to lift than brown ones, and the little red schoolhouse might not seem quite so far from home if it were painted green.

It has been long known that the stimulation or activity of one sense organ will affect another. Popcorn has less taste when eaten on a roller coaster. To be afraid in the dark is to find the keenness of one's ears and eyes suddenly sharpened. European and American scientists have noted that the sensitivity of the eye changes under the influence of noise, bitter tastes, odours. When the ears, the tongue, and the nose are excited, red colours seen by the eye tend to diminish in intensity, whereas blue and green colours tend to grow brighter and more vivid. Such reactions may be quite pronounced. They serve to dramatize the fact that the whole visual process is tied in with the entire human organism. Certain diseases, abscessed teeth, too much imbibing of alcohol or tobacco may make the world appear foggy.

To understand the direct action of colour on human bodies, there have been numerous experiments on guinea pigs, rabbits, and mice. These experiments have shown that sexual functions may be speeded up, milk secretion increased, wounds healed more quickly, and many other reactions promoted. Again, it is red colours which are stimulating; they seem to prod hormonal activity. This pick-up under red may, however, be followed by a drop in blood pressure and pulse rate. Blue and green colours seem to retard hormonal activity, but their more or less depressing effect may be followed in time by an increase in blood pressure and pulse rate. If maximum potency is to be desired from the spectrum in direct colour therapy or indirect psychotherapy, colour sequences rather than single colours alone will have to be used.

That colour affects life is beyond dispute. Invisible infrared light will heat the flesh; ultraviolet light will tan it. And the colours, simply decomposed light, seen by the human eye—red, orange, yellow, green, blue, violet—may be thought to be innocuous. But the gelatinous amoeba may be destroyed by a harmless dyestuff which causes the light of the sun to be absorbed. Light sensitivity accounts for many queer phenomena in animal life.

In animals, the chain of events seems to be as follows: colour stimulates the pituitary gland in particular and the whole vascular system in general. In human beings, warm colours and bright light increase muscular tension, pulse and respiration rate; cool colours and dim light have a negative effect. Red light directed in one eye may produce muscular activity in the corresponding side of the body. (Not all scientists agree on the therapeutic values of colour, nor have all been convinced by the facts and results mentioned here.)

The course of colour has followed an upward if ecstatic course over the years. At times colour has befuddled the observer, just as flying banners and martial music will affect the patriot. Nevertheless, the fact that colour seems to charge the endocrine system is evidence that we all respond to it quite naturally.

[EDITOR'S NOTE: *Faber Birren is the author of twelve books and many articles on colour. His new book,* Color Psychology and Color Therapy, *will be published this spring. He has written the colour specifications for industrial plants throughout this country, Belgium and Switzerland, has advised on the colour problems of schools and hospitals.*]

A WINTER RESIDENT

(Continued from page 108)

Gibberish, of Miss Natalie B. English, and of Miss Laura C. Nugatory. We appraise with a chirping and benevolent interest these aesthetic phenomena, rather seriously.

Then too a fair or at any rate a female portion of us are members of the St. Augustine Arts Club; and such winter residents may be noted at all times in all parts of the Old Spanish Quarter commemorating, a mere shade rheumatically, either in oil or in water colours, some subdivision of real estate. To the public at large the results are by-and-by made free, in the pale pink headquarters of the St. Augustine Arts Club, facing upon Quaint Old-World Charlotte Street, along with tea and cakes and sandwiches, as well as at least one group of sea gulls in flight, a couple of paintings misrepresenting the St. Johns River, and never any less than eight still-life studies of recognizable flowers, arranged graciously in an unmistakable vase.

None of these employments is hilarious, no one of these amusements seems especially amusing. Yet the sum total of them allows to us aging but, as yet, not all-infirm persons no moment in which to become unoccupied or reflective upon the twilit futility of our latter-day existence.

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SPERANZA

(Continued from page 66)

(and the Law took precedence over the medical profession). The adventurous Robert McClure, one of those who sought the Northwest Passage, was her first cousin; but not all her collaterals could compensate for conduct tantamount to high treason.

But the Wildes were eccentric and exceptional people. Dr. Wilde's licentiousness was common talk. Finally it led him to outrage the most exigent of the codes of professional conduct, a code as old as the time when the Oath of Hippocrates was composed. He debauched a patient and had by her an illegitimate child. Without the tragedy that ensued we would never be able to assess the sterling worth of Speranza.

Her trial for libel was a very remarkable foreshadowing of the calamity which was to engulf her brilliant son. Dr. Wilde, as was well known, had many illegitimate children. The woman he seduced was Mary Josephine Travers, whose father was, oddly enough, Professor of Medical Jurisprudence in Trinity College. Her father, in spite of the subject of his professorship, took very little notice of the outrage against medical prudence and his daughter. He may have washed his hands of her long before the incident. She and Wilde had been consorting for years. She was a drug addict (laudanum) and as it turned out, a malevolently vicious woman. Shamelessly she confronted Speranza in her bedroom, only to be thrown out.

After that the enmity between wife and mistress was open. When Dr. Wilde attempted to get rid of her, the animosity of the woman's scorn knew no limitations. Even at the cost of her own disgrace she determined to bring Wilde into court. With pamphlets and slanders she attacked Dr. Wilde and Speranza. She put his letters on exhibition and announced in the press where they were to be seen. She pursued Wilde to a summer retreat at Bray, a watering place 12 miles south of Dublin. There she sent her pamphlets by street arabs who were instructed to say that they were asked to broadcast them on the Esplanade. An urchin called at the house and sent a pamphlet to Speranza. He was seen by her little daughter Isola who reported his presence to her mother. This exasperated Speranza. She wrote a hasty and ill-considered letter to Miss Travers' father, which was found weeks afterwards in a cupboard into which her father had thrown it. This is what she said.

Tower, Bray. May 6th

Sir,

You may not be aware of the disreputable conduct of your daughter at Bray where she consorts with all the newspaper boys in the place, employing them to disseminate offensive placards in which my name is given and also tracts in which she makes it appear that she had an intrigue with Sir William Wilde. If she chooses to disgrace herself, that is not my affair; but as her object is insulting me in the hope of extorting money, for which she has several times applied to Sir William Wilde with threats of more annoyance if not given, I think it right to inform you that no threat or additional insult shall ever extort money for her from our hands. The wages of disgrace she has so loosely treated for and demanded shall be given her.

Jane F. Wilde

This was the chance Miss Travers had yearned for, and it resulted in a libel action which was heard before Chief Justice Monaghan and a special jury. During the trial all shreds of decency were shed by Moll Travers. To the impartial observer she proved herself a blackmailing prostitute whose one aim was publicly to disgrace Sir William Wilde by bringing this libel action against his wife. When a woman abandons all modesty to substantiate a charge, imagination does not fail her. It was suggested in court that the idea of pretending that she was forcibly violated came to her from a translation from the German which Speranza had made and published with the title, "The First Temptation."

After the publication of all this dirt, some of which stuck to Sir William for the remainder of his life, the jury brought in a verdict for one farthing damages. A farthing is the smallest coin that the English mint produces and is the equivalent of half a cent. But it meant that the principals had to bear their own costs.

Moll Travers' evil purpose was accomplished. Sir William, in spite of the support of the greater part of the medical profession, never recovered from the opprobrious publicity. Even a junior Fellow of Trinity College who by nature was far from squeamish wrote, "Sir William Wilde was a pithecoid person of extraordinary sensuality and cowardice (funking the witness box left him without a defender)."

We have seen that Speranza could throw self-interest to the winds when she accused herself in open court as the culprit who wrote the treasonable articles which were instrumental in sending two Irish patriots to Van Diemen's Land. Upon herself she took the whole responsibility for writing the letter which involved her in a vindictive libel action that was little more than blackmail. Hers was a courage and loyalty in the face of public opinion that nothing could daunt.

In spite of his international fame and lucrative practice, Dr. Wilde left his widow but a small competence. After dwelling for a while in No. 1 Merrion Square, she followed her sons to London and held her accustomed, bizarre salons in Chelsea. When the news of Oscar's degradation was brought to her on her death bed, she refused to believe his guilt and turned her face to the wall with the remark, "I hope that gaol will do him good."

So died Speranza who queened it so long that the gods made of her a queen of tragedy in the end, and in her died a proud, loyal woman, one of the most gifted of her time.

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DECORATORS' COLOUR

(Continued from page 76)

Gun-metal grey as a library background colour. Gun-metal paint, mat finish, for the walls and woodwork, in quiet harmony with leather bookbindings. Counterpoint: a shaggy white carpet; white rough-silk curtains with red-flecked fringe; pink, red, and white toile to cover the chairs. This is a Smyth, Urquhart & Marckwald idea.

Dark brown is the corrective the same firm suggests for a foyer cut up by too many doors. The woodwork as well as the walls painted brown to obscure the clutter of architectural lines and details. For balance, white paint for the ceiling, an off-white composition floor covering. The only source of lighting, a brass lamp, a big one, on a table dark as the wall, with a good print or painting above the table to focus attention.

Green marble patterning to increase the size of a cramped foyer and to minimize its too many doors. Mrs. Katherine Cowdin recommends painting the walls, doors, ceiling, and woodwork white, then marbleizing diagonally in green up to the ceiling to disguise door-breaks. More help: a narrow mirror hung above a narrow curve of a marble shelf.

One colour for practically everything in a room has the effect of increasing the size of the room, and of softening too-sharp outlines, according to Mrs. Katherine Cowdin. For a small living room she suggests walls, woodwork, and wall-to-wall carpeting in the same tone of pinky beige; the ceiling and draperies one shade lighter; small sofas and chairs, covered in the palest beige. Two points of colour-shift: a pair of little chairs in greyed blue-green satin.

Apricot as the soprano note connecting a drawing room with the entrance hall leading into it. In the drawing room: the draperies, some of the upholstery, apricot; other upholstered pieces, *tête de nègre;* clay grey walls; gun-metal grey floor. Apricot for the walls of the entrance hall; white for the damask upholstery; the floor, white marble. This is a Kelly-Scoville scheme.

Colours paled for a purpose: to stress the excellence of architectural features, such as unusually fine doors in a drawing room. The palest possible watery green for the walls, perhaps for a pair of love-seats. Soft white for a large sofa and the same cloth for ceiling-to-floor curtains. The faint green and white together in the striped covering of armchairs. You might add accents of sharp yellow. This suggestion comes from Smyth, Urquhart & Marckwald.

Brown, an incoming colour on the palette of many decorators, is recommended by Kelly-Scoville for the walls, the carpet, and taffeta over-curtains in a library. Wake-ups: red lacquer furniture picked out in gold; red and brown chintz draw curtains.

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INDISPENSABLE ELEMENT

(Continued from page 69)

"Take your child out among nature and say to him: look around, is this not beautiful? All this is yours if you understand and love; understand things and you will master them. Love men, those who are worth it, and you will find the key to happiness."

As the child grows up, family conclaves are to be encouraged; whether it is to discuss a holiday resort, the choice of a career, or even organizing a party—everything ought to be brought before the family group. Each member of this community must bear some of the weight of everyday struggle as well as have his fair share of enjoyment. I go further by suggesting that, should you have to face a difficult situation, you would be justified in asking your children's opinion. To feel that you attach some importance to their ideas and opinions will make a strong link between you and them. The younger generation ought to bear in mind that if they have rights to claim, they accordingly have duties to perform.

Later in years, I strongly advocate parents to encourage their children to go to foreign countries. Emperor Charles the Fifth of Austria used to say rightly: "To visit a new country is to acquire a new soul." It leads youth to understand or at least to consider international problems, which is, perhaps, the hope for a first step in solving them.

H. R. H. Princess Elizabeth, when addressing the people of France on the occasion of her first visit to Paris last May, said: "Today, if we are to escape destruction, we must work for the breakdown of prejudices born of narrow-minded nationalism. The time has come for all men who want to preserve the values for which we have fought two wars to look well beyond our own hearths and our own homes." She seemed touchingly young as she said those words. As I heard them I felt a great hope for all the new generation. For the Princess Elizabeth spoke not solely as a future queen, but from a solid foundation of courage and consideration, as the wisely brought-up daughter who had, added with wisdom, the one indispensable element of love.

CORRECTION

In the March 15 issue, Vogue was in error in stating that Dr. Dorothy W. Baruch, the author of the article, "Painless Discipline," is an M.D. and lives in San Francisco. The facts are that Dr. Baruch is a Ph.D. and lives in Beverly Hills, California.

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GARDEN WEEK IN VIRGINIA

Not even a knock is necessary. The doors of many of the great old houses and the gates of the historic gardens will be again open to the public for a fee—this year, from April 23 to April 30.

At that time, through the Garden Club of Virginia, which uses the fees to restore the grounds of historic places, anyone may see Bruton Parish Churchyard, and such famous houses as George Mason's Gunston Hall; James Monroe's Ash Lawn; Colonel Thomas Lee's Stratford; Rolfe House, where Woodrow Wilson was born; and Thomas Jefferson's Monticello. The fees this year, incidentally, will be used, it is hoped, to restore the yards and gardens at the University of Virginia, according to the Peter Maverick plan of 1822. Among the other old houses are Berkeley, built by Benjamin Harrison in 1726, and the house built by Adam Thoroughgood, about 1636, in Princess Anne County; this house is the best example of the earliest Virginia architecture of any consequence. Many of these houses and gardens resulted from the books on English architecture and on formal gardens in the libraries of Virginia landowners, often used by amateur architects with a fine eye for proportion.

For information on the houses, gardens, routes, and other facts write to the Garden Club of Virginia, Jefferson Hotel, Richmond.

EDMUND STRUDWICK, JR.

DRESSES PLOTTED IN PARIS—$50

The following is a list of shops across the country in which the dresses shown on pages 98-99 can be found.

Atlanta, Georgia	Davison, Paxon
Baltimore, Maryland	Hutzler's
Bartlesville, Oklahoma	Montaldo's
Battle Creek, Michigan	Jacobson's
Birmingham, Alabama	Kessler's
Boston, Mass.	C. Crawford Hollidge
Charlotte, North Carolina	Montaldo's
Chattanooga, Tennessee	Pickett's
Cincinnati, Ohio	Henry Harris
Clarksburg, West Virginia	J. S. Broidas
Columbus, Ohio	Montaldo's
Dallas, Texas	Neiman-Marcus
Dayton, Ohio	Billy Lewis
Denver, Colorado	Montaldo's
Detroit, Michigan	B. Siegel
East Orange, New Jersey	Doop's
Grand Rapids, Michigan	Jacobson's
Greensboro, North Carolina	Montaldo's
Grosse Point, Michigan	Jacobson's
Honolulu, Hawaii	Carol and Mary
Houston, Texas	Smart Shop
Independence, Kansas	Montaldo's
Jackson, Michigan	Jacobson's
Jacksonville, Florida	Purcell's
Kansas City, Missouri	Chasnoff's
Long View, Texas	Palais Royal
Minneapolis, Minnesota	Harold's
Nashville, Tennessee	Tinsley
New Orleans, Louisiana	Godchaux
Philadelphia, Pennsylvania	John Wanamaker
Pittsburgh, Pennsylvania	Gimbel's
Richmond, Virginia	Montaldo's
St. Louis, Missouri	Montaldo's
Salt Lake City, Utah	Makoff
San Francisco, California	The White House
Seattle, Washington	Frederick & Nelson
Toledo, Ohio	La Salle & Koch
Winston-Salem, North Carolina	Montaldo's

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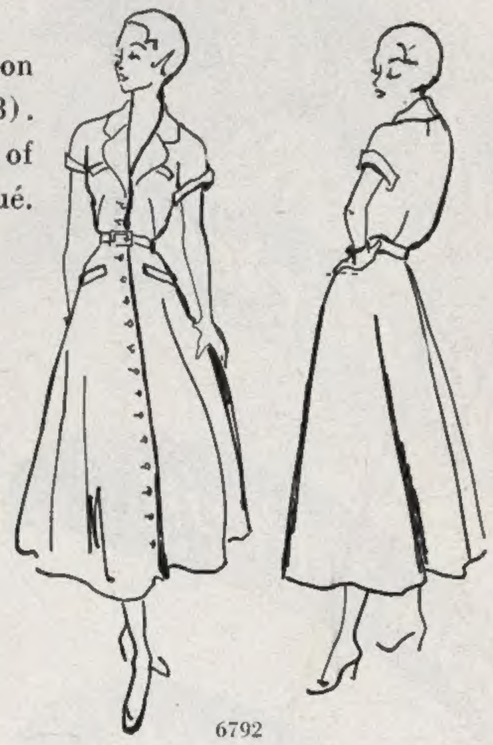
DESIGNS FOR DRESSMAKING

(Continued from page 55)

No. 6792: hot weather coat-dress, on the easy side. Sizes 12 to 20 (30 to 38). For size 16 you'll want about 4 yards of 39" material. Good in Shantung, piqué.



6792

6770

No. 6770: tall, thin dress, pleasantly uncomplicated. Sizes 12 to 20 (30 to 38). Size 16, about 3½ yards of 39" material. Try it in Shantung or faille.

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